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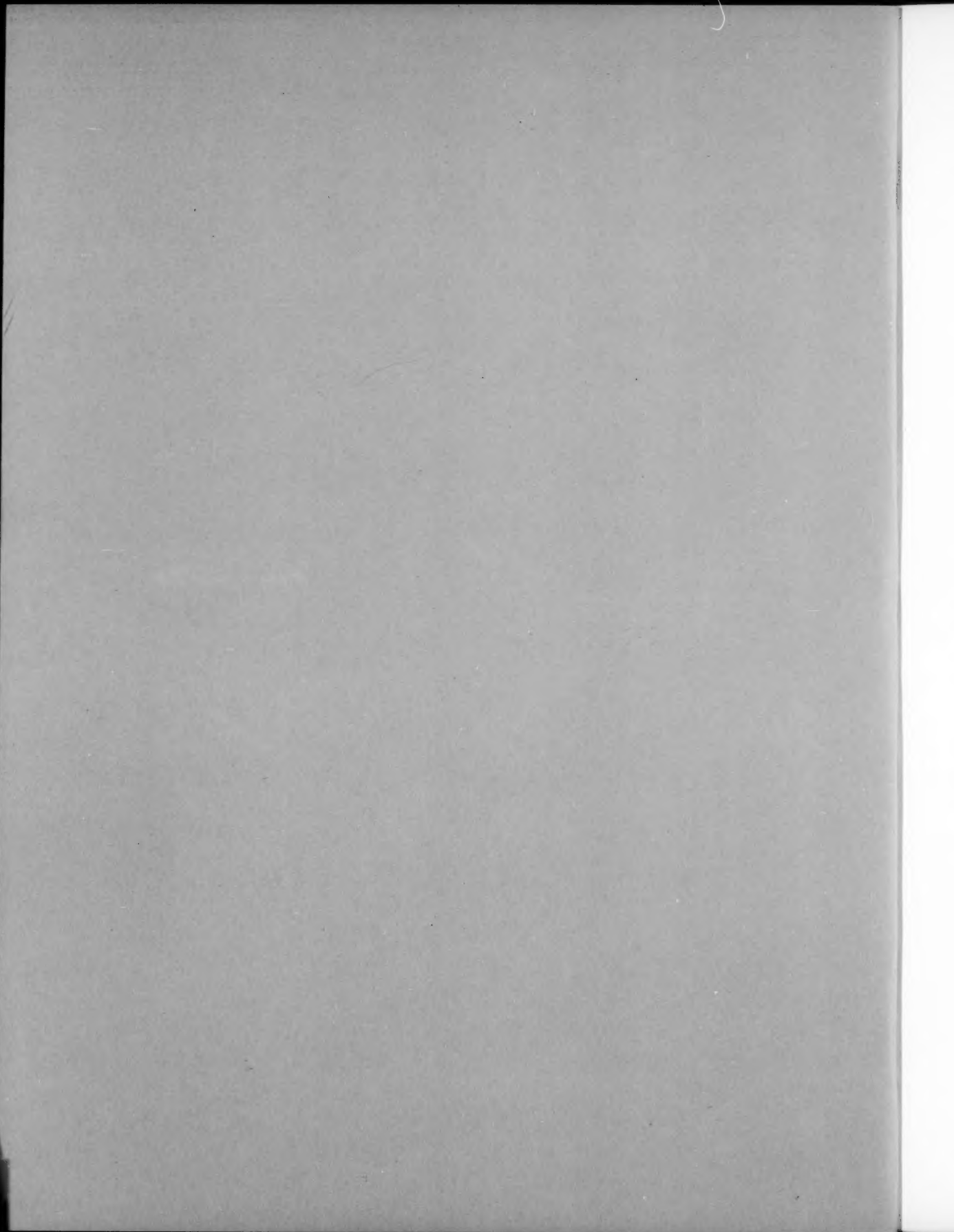
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CLASSICAL LANGUAGES:  
A NECESSARY PREREQUISITE FOR COLLEGE STUDY

By Doris N. Anderson, Geneva College

In these days of materialism and training for vocations, the above title at once brings to mind the practical values of the study of Latin and Greek and raises the question: How will these languages add to the pay check, preferably in the immediate future?

These so-called practical values are apparent everywhere in a college course, whether the student is contemplating entering the sciences or the humanities. No one will question the often stated, "Such and such a percentage of English words is derived from Latin and such and such a percentage from Greek." Pamphlets, books, articles, including those in the current newspapers, support this self-evident truth. This is a fact with which the scientists agree in theory, although now most students of science seem to prefer to learn their technical terms by rote, rather than to attempt to understand the why and the how of their meaning. In this misguided concept students are all too frequently encouraged by their advisors, the high school teachers and later the college professors of the various sciences.

Even some of the instructors of history, or social science, urge their advisees to take a B. S. degree and avoid the difficulties of foreign languages in general, and the classical ones in particular. Yet in what other field than history should the ability to read and evaluate documents in their original language play a more important part?

Most people grant that the study of both Latin and Greek helps to enlarge vocabulary and to improve the spelling of English, even though in this era of the machine, the hypnosis of television and the ingestion of the comic book (including the so-called "classic comics"), monosyllables are becoming more and more satisfactory to the users. The majority of young people seldom hear or read anything else except under duress.

It is admitted by the vocationally-minded advisors of today that Latin and Greek are of great aid in the study of modern foreign languages. They help not only with the study of the vocabulary and spelling of French or Spanish or whatever language the student is endeavoring to master, but also aid him in the learning of techniques of grammatical forms and terminology. English grammar, at least in some respects, is illuminated by a background of the classics. Surely no one will question that this is of practical value, since the use of good grammar, even in social notes, is highly desirable.

These are indeed some of the tangible assets to be derived from the study

of Latin and Greek. Classical scholars of modern times have, regrettably, formed the nervous habit of offering these practical values as an excuse for the study of ancient languages. But Latin and Greek need no excuses. They stand on their own intrinsic merits and have done so for hundreds of years. A young person who is privileged to begin to learn one or both of these languages in high school is most fortunate. He then has a background in vocabulary, grammar, and spelling which will be of immense support to him in high school and college, as well as in all his future life. Those who guide junior high and high school students in the choice of courses have an obligation to them to help them choose those subjects which will be of greatest service to them.

These obvious results are certainly important in discussing the classical languages as a prerequisite for college study. But these are, after all, of only secondary importance, since above and beyond all other considerations Greek and Latin should be studied for themselves. For too long have teachers of these ancient fields tried to justify their existence in the curriculum. It is as if one were trying to explain love and admiration for tried and true friends, companions who had remained constantly fascinating and increasingly objects of appreciation throughout the years of the acquaintance. Greek and Latin provide a continuous charm for the classical scholar, a growing enjoyment of the structure of the languages themselves, the pleasure of discovering new ideas and pictures and re-discovering old ones, of associating with men and women of true intellectual attainment of years long ago or simply with the common folk who walked those immortal streets. Just as one feels a sense of satisfaction from a good tussle with the tough and stimulating mind of a close friend, even so does the classical scholar derive pleasure from having solved a knotty problem in one of those endlessly alluring tongues.

It is a shocking tragedy that so many high schools never allow even the able scholars to progress beyond the volleying stage of the game of Latin and Greek. In their two years of high school Latin, and usually less or none of Greek, the student does little more than the novice tennis player who spends most of his time picking up balls and trying to return those sent to him. The average two-year high school Latin student spends much of his time picking up words and forms and striving to return to the teacher answers for those put to him. He never is permitted to reach the stage of really being able to master or do independent work in a subject which is admittedly somewhat more complex than some others. But why is the product of the modern school system afraid to face a more challenging language? Too often he is dissuaded by the attitude of parents or relatives who may have had some trouble comprehending the passive periphrastic or conditional clauses subordinate in indirect statement. So often there is the student who says in his first month of beginning Latin, "Oh, my father had trouble with Latin, too!" That "too" is the important word, for it shows that the student is already conditioned psychologically to avoid an encounter with anything difficult. Or there is the high-pressure parent who rumbles, "Look at me! I did all right, and I never

took Latin!" "Took" makes Latin sound like a dose of hemlock, and undoubtedly that parent was under the impression it would be lethal for his son. There is probably no reason why the son cannot do satisfactory work in the course, if only the father would refrain from his venomous remarks.

Certainly one of the greatest services which high school advisors and administrators can render to young people is to see to it that there are sufficient courses in the preparatory curriculum to challenge the thinking processes of the prospective college entrant. Latin provides an opportunity for precise, logical thinking accompanied by a necessity for reasoning. This is an invaluable, yet intangible, asset which will stay with people throughout their lives and will be of inestimable benefit in their college career, whether or not they continue with the study of ancient or modern languages. All too frequently those who find themselves in courses in college requiring time and effort feel it is right to drop any subject that "is too hard." Such students needed the challenge and the thrill of mastering some of the intricacies of the ancient languages in high school.

Latin and Greek are subjects which become better and better the farther one goes. They provide inner resources on which one draws either consciously or unconsciously. The minds of the classical ages have provided a rich storehouse from which to draw material to build our own civilization, as well as a never ceasing flow of wealth from the past itself. It is most desirable for the youth of today to have an intimate working knowledge of these ancient languages. Such knowledge is essential to his mental development, to his ability to appreciate his own heritage, to evaluate ideas of the present in the light of those of the past as seen through their original language. It is of practical and intangible value for the student to have as much Latin and/or Greek as possible before going to college. It is important for him to continue with such study in college. The opportunity of looking into and understanding the past ages through their own languages must not be denied him. Let us urge our students to begin as soon as possible their investigation of our rich heritage from the Greeks and Romans through their own languages, and to continue this investigation beyond the introductory stage, so that those treasures which lie forever hidden to the readers of translations may be more deeply appreciated. Our students will thus achieve a degree of satisfaction difficult for them to conceive today, but one which will become clearer with every day of their association with the classical languages and literatures.

A paper presented at the

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## NEO-EXISTENTIALIST FRENCH LITERATURE

By Theodore Toulon Beck, Georgia State College

The existentialist revolution of the forties is still in our midst but in a more mature and rational form which shows every indication of becoming a permanent fixture of modern philosophical thought and fictional writing. The emphasis continues to be laid on the absurdity and nausea of life, although the stress is less on the anguish. Rarely do we find blind rebellion against the existing order. An engagement is sought, not so much as a means of justification for living, but as a means of conciliating humanity with the world. These features, with the re-discovery of love as giving true meaning to existence, appear to be the salient points of neo-existentialist literature.

Forgotten or discarded is the nineteenth-century theory of scientific determinism which led from Zola to the Candidian, anodyne broth ladled out by Bordeaux, France and Farrère. According to a general consensus of the works of the present mid-century, things are not as they are as a result of necessity, and there are always alternative modes of action.

In the current novels, essays, and plays there is an abundance of existentialist literature, ranging from the older type of revolt to a search for the nature of life, and, in the newest form, to a reconciliation with life by means of love. This is particularly evident in the novel.

Armand Lanoux depicted the earlier existentialist philosophy in Le Commandant Watrin (Prix Interallié, 1956), by showing Watrin's struggle against the absurdity of life. This book which recalls the war of 1940 is almost a chronique, relating the defeat of the French soldiers, their subsequent imprisonment in a camp on the Baltic, and the fatigue, discouragement, and anguish of the prisoners. The commandant, who lives by an inflexible military code and is opposed in the name of humanity by an anti-militaristic reserve lieutenant, is very much shaken when he is forced by regulations to condemn a man to death for rebellion against his captors. Henceforth Watrin seeks a justification for life, and, finding none, dies in an attempt to escape from the prison camp. Thus he gives meaning, à la Malraux, to an apparently futile existence; the impotence of man to change the existing order has value and recompense only in his struggle unto death.

In Les Jeunes Loups (1956), Jean Verdun veers slightly towards existentialism as his characters seek a remedy for the evils of the day by joining a league whose avowed purpose is to rebel against repression by society. Françoise Mallet-Joris, with Les Mensonges (1956), also portrays the absurdity and nausea of existence. Here the revolt is not against the world but is seen in the re-

fusal of the illegitimate daughter of Van Barnheim to accept his legacy. All the father's machinations for the continuation of his power through her result in nothingness.

Jean Genêt represents most clearly the older type in his Journal du Voleur<sup>1</sup>, another of his shocking récits replete with homosexuals, traitors, thieves, and renegades. The frequent clause inversion, whether intentional or subconscious, is symbolic. Yet there runs throughout a beauty and a brutality of expression which, combined with the substitution of an intuitive order for a chronological one, make his art unique and all but compensate for the ugliness of the subject matter. In this work, as well as in many previous ones (e.g., Le Miracle de la Rose, Haute Surveillance, Notre-Dame des Fleurs), Genêt reveals himself a past master of existentialist fiction, surpassing even Sartre and Beauvoir. However, if a man's writing is himself, as John Steinbeck has said,<sup>2</sup> these works are certainly not to be used as character references.

Another facet of existentialist literature is seen in Un homme estimable (1956) by Jean Bloch-Michel. Not only the theme, but also the plot structure and technique are reminiscent of the orthodox existentialists, especially in the continual intermingling of characters in apparently disordered leaps and in the reflection of various aspects of the same event through different sensitivities. The protagonist, Romuald, is a typical existentialist in his refusal to take action when, repeatedly, he could have altered or improved the situation. In his refusal to act he made a choice--that of passivity.

The inexplicable emptiness of life may be seen in many of the contemporary novels, such as Le Connétable (1956) of Jean Canolle, in which Philéas traverses the gamut of existentialist nothingness, guilt, and incongruity. He tries to discover the significance of his existence by experiencing all of life, progressing through libertinage, scandal, amorality, and earthly pleasures to his death-bed, only to realize at the last moment that everything has been meaningless and inane.

André Perrin, too, in a semi-biographical récit, Le Père (Pris Renaudot, 1956), depicts the senseless, futile life of the poorer class of artisans at the turn of the century, painting with sure strokes the interminable struggle for a livelihood, the bitter domestic squabbles and bickerings, the defeats of every day and the failure of the individual, regardless of personal morality or clean living, to transcend his position in modern society or even to secure a decent living for himself and his own. The revolt of the father against this life, described through his violent temper tantrums, his strictness with his son, and the quarrels with his wife, forms a series of agonizing scenes of frustration. Here no solution is given other than the desertion of the mother and the tubercular decline and death of the father.



The development of neo-existentialist literature and its tendency to present the loneliness of life and to seek an explanation of it are foreshadowed in Jean Cayrol's trilogy, Je vivrai l'amour des autres,<sup>3</sup> which is strictly a metaphysical work. As Armand wanders around in nothingness, seeking the meaning of existence, he meets Guillaume who has nearly grasped it in the fleeting love of a woman. Unfortunately, neither Guillaume nor Armand can apply the solution to his own problem. Armand finally finds his great love, Lucette, and remakes his life. Upon her death, accidental in that it was intended for him, his life is on the verge of returning to its former status of anguish and futility, but he encounters Francine, who becomes a symbol of his regeneration and a reincarnation of Lucette. Armand then understands that the true significance of human life is to be found in love and fellowship.

Other examples of the reconciliation, through love, of life and its apparent absurdities may be found in L'Amour de toi (1956), by Jacques Perry, and in Guy Ganachaud's Les Barreaux de la nuit (1956). In the former, a reversal of the usual existentialist progression occurs as the agony and nothingness of life are realized by the husband only after his wife has left him. She departs intentionally (and almost incredibly) in order to preserve intact their great love. On the other hand, Bertrand, the hero of Ganachaud's novel, is a vicious cynic living by violence in hatred and scorn of society, but to him a promise of redemption is offered when he discovers a true and abiding love. This is his last chance for happiness, coming after he has caused the suicide of another woman and has himself reached the very depths of degradation.

Of the writers who are also critics, the best is probably Maurice Blanchot, so well known for L'Arrêt de mort (1948), Le Très-Haut (1948), La Part du feu (1949), and his early Thomas l'Obscur (1941). In his numerous critical works, such as L'Espace littéraire (1955) and La Littérature est-elle possible? (1956), he follows the existentialist party line in his rejection of all value judgments. Blanchot is aware that there is no known absolute in the field of criticism. The critic cannot be cognizant of all the choices with which the original writer was confronted, nor can he know the limits of knowledge, customs, taboos, or environment to which the writer was subjected. The time of that choice is past and never will return again. As for the judgment of the reading public, the more popular the work, the more likely it is to be misunderstood. Nor can the reader rely upon the pronouncements of the critics. He must re-live in himself the emotions and the experiences of the author,<sup>4</sup> if the work is to meet the standards set for a serious first-class novel. Consequently, the primary quality of the writer must be his ability to portray the situation and the emotions of his characters so that the entire ambiance is sensed and felt by the reader, which is no mean achievement and much more difficult to obtain than the securing of audience-participation in the theater or television. Blanchot, by inference, seems to have adopted the precept of Horace: Si vis me flere dolendum est primum ipsi tibi.

Although Blanchot is an understanding and kindly critic of Sartre and a just judge of Sade,<sup>5</sup> his orientation towards a softer philosophy than that of hard, relentless despair is indicated by his participation with Jean Cayrol and Georges Bataille in the foundation of one of the more recent book prizes, intended to crown a revolutionary and novel romantic work.

The evolution of Camus in the direction of neo-existentialist thinking may be observed in L'Homme révolté (1951), La Chute (1956), and L'Exil et le Royaume (1957). There is no longer the blind, dogged persistence of Sisyphus, but a cognizance of the grandeur of the individual man who, knowing his mortality and impotence, takes pride in his efforts to change the apparently unchangeable and exerts every effort to mold his life and that of others towards something noble and great. This he does, not closing his eyes and consenting to believe in some superhuman power, as Gide so aptly expressed it,<sup>6</sup> but finding, in his very activity, consolation in himself and the true dignity of the individual.

Robert Millet, in La Clairière (1959), also rejects the idea of a personal God and, dusting off and revising Nietzsche's principles, he suggests a metaphysical Trinity composed of a Spirit that is universal, collective, and individual. He calls for the responsibility of the intellectual elite whose duty it is to bring about the brave, new world and to propagate the new gospel among the more benighted brethren. Like Dostoievski, he holds the individual responsible for everything, but he goes a step farther. He would probably add three words to the famous precept stated in the Brothers Karamazov: "Je suis responsable pour tout et pour tous devant tous."

The current neo-existentialist tendency of the essay and the novel is obvious when one peruses the works which have appeared since 1955, but the theater during this same period mirrors more precisely the philosophy of the forties and the early fifties. Among the serious plays, many of which are re-runs, are varied facets of modern philosophical thought, ranging from the direct and almost militant Catholicism of Claudel (Soulier de Satin) and the uncompromising dogma of Bernanos (Dialogue des Carmélites) to the Christian existentialism of Gabriel Marcel (La Chapelle Ardente) and the idealistic search for enlightenment of Loys Masson (La Résurrection des Corps). Sartre gave some sharp and definite answers to the predominant Catholic beliefs in his Huis-Clos, Les Mouches and Le Diable et le Bon Dieu. Montherlant, with Port-Royal, broached the field of metaphysics, supporting the right of the individual to choose to believe and thereby affiliating himself, by inference, with the existentialist school.<sup>7</sup> Followers of Sartre might reply that the Christian, Jansenist or not, has the right to believe in the teachings of the Church and that his future is such as is promised by them, but that in so doing he is trying to escape from reality. He is seeking refuge by trying to project himself into a future which is not of his own making, a future which is provided for him by some omnipotent power as a recompense for actions and thoughts in a time which is dead.

Bacchus by Cocteau and Le Profanateur by Thierry Maulnier are also examples of the Sartrean influence, although probably the earliest of all the proponents of agnostic existentialists in the French theater is Armand Salacrou. In his plays he has presented the absurdity and nausea of existence as well as the anguish of the individual. However, he does not espouse in outright fashion the cause of atheistic existentialism. His postulate appears to be not that there is no God but that, if there is, we have not been hearing from Him recently.

In summary, then, it may be concluded that what is identified as neo-existentialism is most marked in the field of the contemporary novel, which appears to have assimilated the underlying thought of the new philosophy, namely: the reconciliation of life with the prevailing social and economic conditions. Not content merely to bewail the absurdity of life and refuse to attempt to solve it, the new works seek the meaning of existence and tend to present human love as this meaning. This does not imply that the novels of the mid-fifties and after were written expressly as examples of existentialism. Far from it. It simply indicates that a substratum of existentialist reasoning has been absorbed slowly, surely, and almost imperceptibly, into the literary bloodstream.

The critical works have been devoted chiefly to the standard existentialist themes, but the younger critics seem to realize that criticism is a post-mortem that cannot change the book or its message. The work has been completed and is not likely to be repeated. Some, like Cayrol, Bataille, and Blanchot, are looking beyond the grimness and darkness of Sartrean postulates to a romantic renaissance. Others, like Millet, place their hopes in an intellectual hierarchy, a cultivation of taste and development of culture via the tried and true methods of the Greek philosophers.

The theater is the laggard, trailing about ten years behind the other forms of literary expression, still involved in the pros and cons of the various schools of metaphysics. With the exception of Samuel Beckett (En attendant Godot; Fin de Partie), they have not yet reached the far side of despair, which is a sine qua non of atheistic existentialism. If past performances are of value as a criterion of future accomplishments, as was true during the eras of romanticism, realism, and naturalism, the theater should soon be expressing more and more the neo-existentialist themes.

#### NOTES

1. Gallimard, 1955; first appeared, 1946; reprinted, 1949.
2. "Critics--From a Writer's Viewpoint," Saturday Review (August 27, 1955), 20.



3. Edition du Seuil: I, On vous parle (1947); II, Les Premiers Jours (1947); III, Le Feu qui prend (1950).
4. Linton C. Stevens, "Major Trends in Post-War Criticism," The French Review, XXX, 3 (January, 1957), 220.
5. "Les Romans de Sartre," L'Arche (Octobre, 1945); "A la Rencontre de Sade," Les Temps Modernes (Octobre, 1947).
6. André Gide, Ainsi soit-il (Gallimard, 1952), pp.156-157: "Le chrétien s'en tire, nous le savons; et le musulman, et tous ceux qui consentent à croire, en fermant les yeux, à quelque pouvoir surhumain, à quelque dieu affairé de chacun de nous. C'est par simple raison humaine que certains ne peuvent admettre cette consolation trop facile. Dès lors, c'est en eux-mêmes, c'est en soi seul, qu'il importe de chercher et trouver le recours. Et lorsqu'il y entrerait un peu d'orgueil, celui-ci ne sera-t-il pas légitime? et le sentiment austère et noble du devoir dignement accompli, de la restauration en soi de ce que peut un homme; de ce qui fait que le supplicié peut penser devant le bourreau: c'est toi, la victime."
7. Oreste F. Pucciani, "The French Theater, 1954-1955," The French Review, XXIX, 6 (May, 1956), 449-456.

## COME LO SCRITTORE ITALIANO D'OGGI VEDE LA NOSTRA SCUOLA

By Joseph Vittorio Greco, University of Pittsburgh

Una fiumana di inchiostro è corso durante questi ultimi anni di trepidazione internazionale con lo scopo di valutare e di riordinare il nostro sistema educativo. E quasi tutti hanno visto che la nostra scuola ha tanto da imparare dal sistema europeo. "Per quanto questi studi abbian progredito," dice il Prezzolini, "in molti campi hanno ancora da imparare dall'Europa."<sup>1</sup> Oggi, invece, con l'evento dello sputnik, il mondo intellettuale pare che veda l'istruzione sovietica come una mirabile panacea. Si è detto perfino che la nazione che ha il sistema educativo più illuminato è proprio la Russia. E i nostri magnifici rettori, presidi, professori e tanti altri uomini del ceto alto sono andati in Russia per curiosare questo miracoloso progresso educativo. È strano che tanti uomini del ceto colto non abbiano pensato che la scuola sovietica non è altro che una succosa radice della scuola europea. Basta leggere il regolamento dei doveri dell'anno sovietico per avere una cognizione precisa di questo influsso. Anzi leggendo queste norme pare che siano state copiate dal regolamento tradizionale italiano e ci fanno ricordare la nostra giovinezza nella scuola italiana. George S. Counts ne fa un elenco nel suo libro: The Challenge of Soviet Education e noi citiamo soltanto i doveri più salienti:

- It is the duty of every school child:
2. To obey without question the order of school director and teachers.
  9. To rise as the teacher or the director enters or leaves the classroom.
  10. To rise and stand erect while reciting; to sit down only on permission of the teacher; to raise the hand when desiring to answer or ask a question.
  12. To be respectful to the school director and teacher, to greet them on the street with a polite bow, boys removing their hats.<sup>2</sup>

Lo scrittore italiano ha sempre sostenuto che l'America ha tante cose da imparare dall'Europa in certe materie; e l'America ha imparato tante e tante belle cose in Europa. Uno degli scrittori più informati, Giuseppe Prezzolini, scrive:

Lo sforzo per l'educazione e l'istruzione che si è compiuto negli Stati Uniti negli ultimi trenta anni, è qualche cosa di immenso. Nei riguardi poi della conoscenza dell'Europa è di straordinaria importanza.<sup>3</sup>

Il Prezzolini ha pure notato che nel passato c'era un dislivello di cultura ben

distinto tra gli Stati Uniti e l'Europa. Oggi invece

Il dislivello di cultura che esisteva una volta tra Europa e Stati Uniti sta scomparendo. Non soltanto le vicende recenti hanno abbassato il livello degli studi in Europa, ma questo disseminar la cultura dell'America ha portato il livello degli studi in su. In alcuni rami, come le scienze fisiche, la superiorità dell'America è evidente. In altri, come nelle discipline umanistiche il dislivello diminuisce.<sup>4</sup>

Il Piovene intanto ci rimprovera questo nostro dislivello culturale quando prende come esempio uno studente di storia dell'Università di Harvard, che la considera rappresentativa degli Stati Uniti, e scrive tra l'altro:

Mi assale con domande fervide, e un po' infantili, sui luoghi che sogna: com'è, a vederlo, l'affresco di Simone Martini a Siena? La pinacoteca di Siena? Sant'Ambrogio di Milano? Il Monte San Michele in Normandia? La cattedrale di Chartres? La casa di Shakespeare?<sup>5</sup>

Il Piovene non ha nessuna ragione di biasimarci perchè questo studente aveva già una certa infarinatura. Come si possono fare domande tali senza aver letto o almeno sentito? Su questo punto il Piovene ci pare un poco ingiusto. E poi egli non pensa che lo studente europeo potrebbe fare simili domande sul nostro paese. Non ci è parso affatto strano quando un professore di Liceo ci ha domandato della Statua della Libertà, delle aule internazionali all'Università di Pittsburgh, delle acciaierie di Pittsburgh, delle cascate del Niagara, di Washington, D.C., ecc. A noi ci è parso piuttosto una curiosità umana. Con ciò non vorrei dire che, in generale, non esistesse ancor ora un certo dislivello fra lo studente europeo e il nostro studente americano; questo dislivello è notevole nella High School e forse nei primi due anni di college. In genere, si può dire che lo studente europeo è più maturo e ha una base culturale più solida e più approfondita nelle umanità; mentre il nostro studente è meno maturo e la sua cultura umanistica è disordinata e sommaria.

Emilio Cecchi ha pure scritto che "Altri istituti negri d'educazione, in America, sono pure chiamati 'università.' Ma il loro livello culturale è più indefinito, e sostanzialmente inferiore."<sup>6</sup> Anzi durante una lezione di storia dell'arte il Cecchi dice che una ragazza gli domandava:

Quale dei due è la Vergine e quale è l'Angelo? Eppure l'Angelo spiegava le sue ali di farfalla. E la Vergine, come tutte quelle d'Ambrogio Lorenzetti, era formosa,

amorosissima. Provai un senso estatico. Alla fine ero in un deserto. E su cotesta tabula rasa forse sorgerebbero, inimmaginabili, i miti di domani.<sup>7</sup>

Grazie al cielo, non tutti vedono la nostra scuola priva di cultura: Il Prezzolini e il Piovene pare che abbiano osservato qualche cosa di solido su cui affermare la loro opinione; il Piovene osserva:

Infatti il criterio di Harvard è che l'uomo dev'essere quasi costretto alla cultura dal peso, dalla suggestione, dall'autorità dell'ambiente. È un criterio determinista: bisogna circondare il giovane di tanti libri e mezzi di ricerca, che alla lunga egli non possa respingere il loro appello e il desiderio di conoscere. Questa "necessità" ad Harvard mi sembra raggiunta.<sup>8</sup>

Il Prezzolini d'altra parte scrive che

Ci sono poi le scuole private degli abbienti. Queste fioriscono nell'Est ed alcune hanno una buona tradizione di cultura, ma il loro scopo primo è quello di accaparrare i rampolli delle migliori famiglie. Quando una ragazza si fida o si sposa, si legge sempre nella sua breve biografia che è stata allieva di questa o di quella scuola privata o di questo o di quel "college" il che indica da solo a quale classe appartiene e quali amicizie avrà fatto. E ciò significa anche che, in realtà gli Stati hanno un sistema educativo aristocratico e non democratico, perché le loro scuole migliori sono aperte soltanto ai ricchi.<sup>9</sup>

Il Piovene è dello stesso parere quando afferma che

Il collegio in America è collegato allo snobismo, alle alleanze e aderenze sociali, e perciò alla carriera; così resta presente fino alla morte.<sup>10</sup>

Tanto il Piovene quanto il Prezzolini vedono il nostro sistema educativo come una istituzione sociale per modificare il carattere e le abitudini del popolo. Il Piovene asserisce che

La high school, in realtà, compie soprattutto l'ufficio di formare uomini adatti alla società americana, imprimendo tra l'altro nelle diverse razze le regole comuni di questa vita, tra cui la fede nel progresso e

nella democrazia, la socievolezza, l'orrore della menzogna, il coraggio fisico, lo spirito d'iniziativa. Alla high school, per esempio, il figlio dell'immigrato recente si sente ricordare spesso che è divenuto americano, e nient'altro che americano . . . Il numero dei bocciati è pressochè nullo.<sup>11</sup>

Prezzolini anche lui ha osservato che

L'Università americana è abbastanza differente da quella europea per origini, per sistemi, per diplomi, per scopi . . . l'Università americana è un rampollo di quella inglese, non di quella continentale. Cioè nacque con tradizioni anglosassoni e religiose, come istituzione privata ed educativa, più che pubblica e scientifica, avendo la mira di modificare il carattere e le abitudini sociali più che di acuire l'intelligenza.<sup>12</sup>

Non è questo il compito della scuola? La scuola dovrebbe formare il cittadino di domani. E come è definita l'educazione umanistica in Italia? Eugenio Garin definisce:

Ciò che caratterizza lo spirito di tutta l'educazione umanistica e l'esigenza della formazione dell'uomo integrale, buon cittadino e, se occorre, buon soldato, ma, insieme, uomo colto, uomo di gusto, che sa godere della bellezza e sa gustare la vita; che dal mondo sa trarre tutto quanto il mondo può dargli. Una più profonda conoscenza lo fa signore delle cose, perchè possa goderne; una serena visione religiosa gli dà il senso del limite umano e, mentre gli apre le vie della speranza, gli determina la sua missione terrena.<sup>13</sup>

Questa definizione è dunque sufficiente per rispondere in parte ai critici del nostro sistema educativo. Annobilire lo spirito, ingentilire i costumi, allargare l'orizzonte culturale e morale dello studente deve essere la meta di ogni scuola. E non è questo il più nobile, e il più santo dei principi educativi?

I rapporti di cameratismo che esistono tra professore e studente impressiona tanto lo scrittore italiano; e nessuno pare sappia spiegarli come si deve. Alcuni stranieri ci prendono in giro, altri vedono delle debolezze nel nostro cameratismo. Nessuno scrittore ha pensato che anche questo rapporto cordiale tra professore e studente fa parte della nostra vita democratica; fa parte della nostra "unselfish" cultura. E perchè non dovrebbe esistere questo cameratismo fra professore e studente? E non esisteva forse lo stesso cameratismo tra i grandi maes-

tri della antica Grecia e i loro discepoli?

Il Piovene pare che sia rimasto sbalordito quando durante una opera filantropica di un collegio vedeva che i professori errano messi all'asta e chi "vinceva" un professore lo studente aveva il diritto di appropriarsene, per farlo suonare, cantare, o indovinare il futuro. Lui ha pure notato che anche nella austera Harvard il professore deve essere anche un compagno esperto che ascolta i casi di coscienza, gli affanni amorosi e morali.

Il Prezzolini d'altra parte scrive che il sistema di cameratismo tra professori e studenti corrispondono agli scopi ideali di questa educazione.<sup>14</sup> Un altro particolare che stupisce Prezzolini (e forse tanti altri) è che il professore dell'università americana deve "servire" i suoi studenti, e i rapporti non cessano con l'allievo.

La cosa che non piace affatto al Prezzolini e che egli anzi detesta è questo nostro sistema di esaminare l'attitudine mentale e culturale dello studente con i nostri sistemi meccanici. E siamo sempre pronti a ridurre il lavoro spirituale a lavoro in serie:

Espressione di questa tendenza sono i cosiddetti e famigerati "tests", i quali . . . mi paiono piuttosto adatti a far emergere gli allievi sgobboni e di cultura enciclopedica, che quelli meditativi e dotati di una forma mentale creativa; più adatti a conoscere le memorie ricche, che le fantasie varie, e gli ingegni abili che le menti profonde.<sup>15</sup>

Il Piovene, ha pure lui osservato che:

La cultura americana è una sterminata raccolta di dati sperimentali, da cui, col vaglio e col confronto, s'industria di ricavare le leggi. Direi che è un immenso sforzo, certamente fruttuoso, di esaurire mediante una collezione di dati lo studio di tutta la parte della natura e della società che è determinata da norme, che non è libera, che va su binari fissi: biologici, psicologici, e via dicendo.<sup>16</sup>

E con la stessa pennata d'inchiostro ci dice che l'America soltanto ha i mezzi di compiere questo lavoro; e non farebbe la sua parte se lo trascurasse.

Emilio Cecchi ci accusa di essere troppo attaccati alla documentazione e siamo pronti ad attribuire a qualsiasi cosa una irrefragabile qualità documentaria.<sup>17</sup>



Ed ecco Prezzolini loda il nostro sforzo intellettuale di cooperazione uno per tutti e tutti per uno. E sostiene che in nessun altro paese del mondo esiste una armonia, una solidarietà, una grande volontà di cooperare come si sente in America:

Nessun'altra classe intellettuale senta, come sentono professori e studenti degli Stati Uniti, quella buona volontà di "cooperare", di fondersi in uno sforzo comune, di portare secondo le proprie forze, il contributo ad un'opera di interesse generale; e dove la solidarietà degli studiosi sia così larga, così scarsa l'invidia professionale, la maldicenza e lo spirito di demolizione che sono purtroppo tanto comuni fra gli intellettuali europei.<sup>18</sup>

E Piovene è completamente d'accordo con Prezzolini quando dice con quasi le stesse parole che

Colpisce la serenità, il distacco studioso, la solidarietà intellettuale, dei professori di questa università: l'assenza di quel cupo umore reciproco, di quelle tendenze alla denigrazione, alla sopraffazione, all'omicidio verbale, che intristisce i rapporti tra gli studiosi europei.<sup>19</sup>

Certo, quando si viaggia così di volo, come Piovene percorse il nostro paese, non si può afferrare con una certa precisione la visione veritiera dell'America; nè tampoco si può penetrare nella vita della nazione girellando così alla buona in un mondo così vasto e complesso come l'America. Perciò quando poi si scrive, si cominciano a dire tante corbellerie. Piovene scrive, per esempio, di una nostra caratteristica, legata alla libertà, il nostro self-control, e ve lo applica al nostro Student government, in cui

Le studentesse hanno un proprio governo . . . La corte delle studentesse giudica le mancanze disciplinari, senza nessun intervento dei professori; grave mancanza, per esempio, è l'essere rincasata la sera dopo l'orario; gravissima, contraria all'onore, e perciò rara, l'avere copiato a una prova d'esame. Questo è comune di tutte le scuole di qui; copiare è considerato una truffa, e gli allievi perciò sono lasciati nelle prove d'esame senza nessuna sorveglianza.<sup>20</sup>

Anche Emilio Cecchi ha notato questo nostro punto d'onore studentesco:

Alle prove scritte si sorvegliavano l'una con l'altra, crudelmente, per impedirsi di copiare. Denunciare di copia non è considerato esoso, ma fa parte del lealismo scolastico. Sui quaderni (blue books) in uso per questi esami, stava stampato una specie di giuramento: "Noi dell'Università di Berkeley non accettiamo nè diamo aiuti, rifiutiamo i mezzi sleali, vogliamo vincere per nostro merito." E mantenevano.<sup>21</sup>

Qui noi ci fermiamo, respiriamo profondamente, e con gli occhi al cielo esclamano: Volesse il Padreterno! Ma, ahimè! Quanto è diverso il dire dal fare! Questi scrittori si sono lasciati abbindolare dal superficiale, cioè, da un giuramento, e da un governo di carta che poi alla fin fine non ha voce in capitolo. I nostri scrittori non hanno letto i quotidiani che parlano degli studenti bocciati, specialmente nelle università dove regna la mania di vincere una partita di football o di basketball a ogni costo, e gli allievi pigri e svogliati devono copiare alle prove d'esame per rimanere nella squadra. Il 15 febbraio, scorso, il Pittsburgh Press riferiva in un articolo che l'Università di West Virginia aveva bocciato tre studenti appartenenti alla squadra di football che tentavano di rubare l'esame finale da un ufficio. Un altro scandalo del genere si è letto sulla scuola militare di West Point; e tanti altri casi che si leggono quasi ogni giorno. Si può dire senza ombra di sbaglio che i nostri studenti americani sono come quelli di tutto il mondo: dotati degli stessi vizi e delle stesse virtù.

Il quadro che ha dipinto Mario Soldati del nostro professore americano è qualche cosa di pietoso e vergognoso. Per lui tutti i professori sono stati fatti col medesimo modello: "Tutti deboli, tutti vili, tutti timidi,"<sup>22</sup> e hanno la mentalità e l'aspetto nè più nè meno degli impiegati postali. E col medesimo fiato ci dice sfacciatamente che "c'è più intelligenza, più fantasia, più letteratura nelle speculazioni di un broker di Wall Street che nelle lezioni di un Ph.D. alla Columbia University."<sup>23</sup> Poi lo troviamo beffato in modo meschino nella sua aula dell'università; ce lo presenta come se fosse un burattino docente il cui movimento vien controllato dalla moglie poco domestica o massaia, e troppo autoritaria. Eccolo qui nell'aula:

Il nostro caro professore, si toglie la giacca, resta in maniche di camicia, siede, accende la pipa, apre il quadernetto degli appunti, e comincia. Fa lezione? Legge gli appunti. Che sono sunti di un manuale . . . Passa così un'ora . . . Ebbene, fate che un allievo, dopo la lezione, ardisca accostarlo: ahi che superbia mette fuori. Un camaleonte spaventato . . . Non ha tempo da perdere, non ha l'abitudine di stare a sentire schiocchezze . . . Il giovane avvilito si ritira. E il professore s'infila la giacca, esce diritto, riprende



il sorriso, riattraversa il Campus, torna difilato a casa.<sup>24</sup>

E il nostro mal capitato professore non è lasciato in pace nemmeno a casa sua; ve lo prende in giro proprio quando rincasa:

Come quick. You know, Edith is coming to have dinner with us and there are still all the potatoes to peal. (sic) There's your apron, there. You better get to it at once . . . E Billy dear pela le patate, a poi pulisce la pipa, e poi inaffia i fiori, ecc.<sup>25</sup>

In tutto questo non vi pare che ci sia una certa esagerazione? Una insinuazione maligna? Non tutti i professori americani sono Billy dear, nè tutti pelano patate, nè tutti leggono le noterelle di appunti di un manuale, e nè tutti annaffiano i fiori. Dio ce ne scansi! Se tutti i professori americani fossero così, sarebbe meglio di chiudere le scuole e farci insegnare dai nostri gagliardi allievi. In questa buffonata si specchia la vendetta dell'autore; si vede ben chiaro che il Soldati avrà avuto a che dire con qualche suo professore alla Columbia University.

Una qualità importante che Prezzolini trova nel nostro professore americano è la sua open-mindedness:

Da una parte c'è una apertura mentale, una totale assenza di pregiudizio, una specie di tradizionale repulsione per la routine, per i metodi accettati; e questa apertura si trova nel corpo direttivo delle università, come nei professori e negli studenti. Questa apertura mentale è una delle maggiori attrattive della vita universitaria americana.<sup>26</sup>

Questo bell'aspetto della nostra vita universitaria ci fa tanto onore, ed è tanto ammirato dagli scrittori italiani. Di quando in quando il nostro caro Prezzolini scopre nella vita americana qualche nostra bella virtù che vale tanto a indirizzare il futuro progresso del nostro paese; ed è bene che uno scrittore come Prezzolini lo gridi al mondo intero con voce alta e sonora.

Il Prezzolini fa una raccolta di errori divertenti; e secondo lui questi spropositi scolastici provengono dalla cretinaggine dello scolaro. Ci pare assai strano che Prezzolini abbia preso i volumetti: Fractured French e i Joke Books, tanto in voga fra il popolino, come fiorellini di rettorica scolaresca. Sorprende perchè in ogni parte del mondo lo studente, a causa della tensione mentale, spesso volte, traduce da una lingua a un'altra svogliatamente. Recentemente un mio studente mi traduce: "Charles is hungry-- he wants a slice of bread with butter." "Carlo ha fame e vuole un petto di pane con burro." Prezzolini sostiene che gli

sbagli da lui elencati non può essere l'opera di un bontempone, ma il prodotto legittimo dei compiti scolastici: . . .

Labbondanza è una prima prova . . . . Lo stile, poi  
è la seconda . . . il genio si può imitare: ma impos-  
sibile è imitare la stupidaggine.<sup>27</sup>

Gli esempi citati da Prezzolini non sono altro che le famose barzellette di umore nostrano che ognuno può ricordare benone:

Indicatemi tre corpi celesti: Risposta: Padre, Figlio  
e Spirito Santo.

Quando un soldato del nord non poteva recarsi alla  
guerra civile, ci mandava una prostituta. (per sostituito)<sup>28</sup>

Quali sono gli effetti del calore e del freddo? Ris-  
posta: Il calore espande, e in estate i giorni sono  
lunghi. Il freddo restringe, e in inverno i giorni so-  
no più corti.

Un'aripa è una vergine dalla cintola in su.<sup>29</sup>

Il nostro scrittore italiano non ha nè sempre torto nè sempre ragione in quel che dice del nostro paese. Lui vede l'America come un colosso (troppo corpo e poco testa) la cui ombra tocca i quattro poli della terra. Ogni suo atto, ogni suo pensiero deve essere correttissimo; e se dovesse fare qualsiasi sbaglio, il mondo intero ci guarda puntando il dito di accusa. Le nostre debolezze sono sempre prese per capricci; il nostro candore d'animo, ingenuità; la nostra virtù, stoltezza; la nostra generosità, prodigalità; il nostro affetto, viltà; il nostro sacrificio, sfoggio mondano. Nonostante le critiche acerbe alla nostra mentalità e alle nostre istituzioni, noi abbiamo fatto miracoli in ogni campo del sapere. La nostra fede nella dignità umana, il nostro amore sincero nello studio puro, e le nostre accanite ricerche nell'immensità dello scibile, tutto questo ci farà degni di un nobile e splendido avvenire. Oggi, è vero, che nel nostro paese c'è la usanza di immortalare l'effimero e l'infimo a scapito del bello e del nobile; ma fintanto che dura la battaglia di assimilazione, fintanto che i gusti, le menti, e il dislivello sociale non si fondino in una civiltà equilibrata, l'America dovrà soffrire le doglie fredde per poi godere la nuova aurora di rinascita. E un domani non tanto lontano l'America finirà col produrre, attraverso scambi culturali d'oltremare, una civiltà forse più splendida, più evoluta, più illuminata che il mondo abbia mai visto.

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TWO REPRESENTATIVES OF THE RISING YOUNG GENERATION  
OF SPANISH NOVELISTS:

JOSÉ LUIS CASTILLO PUCHE AND IGNACIO ALDECOA

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José Luis Castillo Puche's first novel, Con la muerte al hombro, was published by Planeta in 1954. As we read the pages of what begins as a confession of an unrevealed crime and develops into an apology and explanation of the protagonist's life, we are caught up in a slow-moving, dramatic complex of introspection and commentary on the Spanish scene, captured by a finely wrought, well maintained suspense. The suspense is built around Julio's conviction that he is doomed to the same death that has left him the sole survivor of his immediate family. His father and mother, his two brothers, and his sister have all fallen victim to tuberculosis of a particularly swift and vicious type.

The novel is a sometimes precarious but always vivid journey on the stream of Julio's consciousness; our point of departure is his ninth-floor room overlooking Madrid's Gran Via. The atmosphere for the whole novel is set by a picture of the child Julio and his mother, on their way to visit his father's crypt in Julio's birthplace, Hécúla. They are trudging through the ankle-deep dust on the road past the caves of the town's most unfortunate inhabitants, battered by a cutting wind under a leaden sky. Julio is the sole unifying factor in the constant ebb and flow between past and present, and it is through his senses and his mind that we know and judge the world about him. Gradually we learn the details of this family's tragedy; we meet the Doctor Val who has treated all of them except the father and who seems to be hovering like a vulture to pounce upon Julio himself at the fatal moment. Julio's memories of his activities during the Civil War, before he was subjugated by his obsession with death, make up an important part of the novel. In an epilogue to his personal account, we learn that Julio does die as he flees from the scene of his crime, but at the hands of a very real human killer.

It is important to the understanding of the novel that Julio, although almost completely terrorized by the constantly present specter of illness and death, does not fight against this fearsome thing, does not turn into an embittered cynic. His struggle is one of adjustment to the world outside himself, one of defining his ambiguous position relative to it. Julio's problem, although he seeks to explain it in terms of a physical sickness, is a spiritual, psychological one. His physical being, in a real, intentional irony, is never touched by the sickness he has gone to such pains to prepare to accept, the death that he carries over his shoulder like a bag of grenades, which he inwardly hopes will throw his unsuspecting fellow humans into confusion and consternation. Another aspect of Julio's struggle is his angry attitude toward his birthplace and its inhabitants. None of his associations with Hécúla are pleasant ones and he is engaged in a constant, unexplained

struggle against the town personified. Castillo Puche has achieved a masterpiece in his creation of a grim, dusty, wind-eroded, silently tense town whose oppressive atmosphere reaches out to threaten Julio in what he calls his tower, nine stories above the Gran Via.

The hero of Castillo Puche's second novel, El vengador, is a young ensign in the nationalist army who obtains leave from his outfit in the closing moments of the Civil War. He is returning to his home for vengeance against those responsible for the murder of his mother and two brothers in the war-time purges behind the Republican lines. His thoughts as he rides along toward his home in an army truck reveal a curious dilemma in his mind. On the one hand he feels compelled to seek out the malefactors and punish them personally; on the other, he approaches his birthplace with reluctance and loathing, missing the comforting familiarity of the well-defined, uncluttered life on the battle front. As the conquering hero enters his town and resumes his life temporarily among old acquaintances he feels the apprehension and fear-inspired hate of the vanquished and the eager, revengeful expectancy of the victorious. Morality and vengeance clash and their battleground is the young ensign, formed in war, uneasy and confused in peace. His drive for revenge gradually becomes weaker and weaker as it is replaced by more charitable feelings. But his tension is not eased; instead, he encounters the bare, threatening hostility of his comrades, who had not experienced the catharsis of active combat on the front and cannot understand his reluctance to be the instrument of justice. The conflict is finally resolved for the avenger when his mother's murderer reveals himself by attacking the protagonist. The culprit's death satisfies those who have been forcing the situation, and the tension eases, allowing the hero to reestablish his peace of mind.

The author's objective in El vengador is to examine the complex of post-Civil War Spain on a very human and social level; his theme is the Spanish people without regard for their political or religious convictions, all of them equally victimized by the war, in the days immediately following the collapse of the Republican forces. One would expect the atmosphere of Hécuba to be one of jubilation and relief and exhibition on the part of the victors; but fear stalks the streets and the bright light of day is filtered through deceit and suspicion; the desire for revenge, hopefully labeled justice, and the hate and distrust it engenders take on a life of their own and overshadow the whole scene. This is the picture which Castillo Puche has created; for me it has the sharp, clean ring of truth, the incisive, inclusive reality of a Goya painting.

The scene of his next novel, Hicieron partes, is another small provincial town. The time is the period between 1931 and 1940. A certain elderly recluse, Don Roque, has died and left his fortune to five heirs; the novel tells of the ironic effects of the sudden acquisition of wealth on this group of people, plus the will's effects on two families who had been left out through the influence of the parish priest, Don Feliciano. With one exception, the old man's bequests bring only



tragedy or near tragedy. This is an episodic, disjointed novel; its only unity is Don Roque, through his will and his cryptic dying words: "Mundo embustero." It is divided into four parts, of which the most dramatic and the best is the third section, which would make an excellent short novel in its own right. This is the story of Cosme, one of the disinherited, told by himself in the form of a diary, a confession of his crimes during the Civil War, centering about his murder of Don Feliciano. The young man's reticence, his rationalization of his crimes, his resistance to a growing inner remorse finally fall before his dependence on the saintly priest, Don Tarsicio, and his very human need to unburden himself. Castillo Puche has created an excellent dramatic analysis of the mental anguish involved in recognizing and accepting guilt, complicated by fear.

Is there any unity of theme in these novels which reflects the author's objective? In each, the hero he creates is an introspective, vital individual, much concerned with his relationship to society. He finds himself at odds with his environment, withdrawn from his social milieu, because of lack of compatibility or fear of being drawn into competition only to be rejected. This is certainly the case with Julio in Con la muerte al hombro: here is a man who seems actually afraid of deference and sympathy. El vengador portrays a man in conflict with his environment, forced to the edge of panic and desperation in his confusion at the strange turn of events. There is a profoundly religious implication in this apparent theme, a theme that grows larger and more obvious in the chronological sequence of the three novels here considered, until it reaches definition and declaration in the Cosme-Padre Tarsicio episode which is the high dramatic point of Hicieron partes. Cosme's regeneration is a completely religious experience, with a much more profound basis than any purely human morality or ethic.

The setting of these three novels is a small provincial town, small enough for everyone to know every other person's business, large enough for some type of commercial activity. The significant thing is that the town is given an existence of its own as a pursuing, malevolent, grim specter. The war in Spain plays an important part in all the novels, in a curiously non-partisan way: it is the war behind Republican lines or after the cessation of hostilities. I think the author is attempting to mold a Spanish attitude toward their war by saying that neither side has won nor can win if some real reconciliation and mutual understanding cannot be won. This is the nature of the conflict in El vengador, the motivation of the whole novel, as it is of the most powerful part of Hicieron partes.

Castillo Puche displays great powers of description in his creation of the physical background for his novels, thus skillfully complementing and intensifying the dramatic elements of the human conflicts presented. Progress in his novels can be slow, and the narrative at times accelerates to a rapid, independent pace; plot as such is almost nonexistent. His language and imagery are almost invariably artistically effective. He is a successful novelist, at least from the point of view of critical recognition. In 1954 he won the Premio de Cultura

Hispanica for the novel, in 1957 the Premio de Novela Católica "Laurel del Libro," and in 1958 the Premio Nacional de Literatura for Hicieron partes.

Ignacio Aldecoa's first novel is developed around the barest essentials of plot: four members of a remote Civil Guard post are out on patrol and one of them is shot and killed by a drunken brawler. The news is flashed back to the outpost, where the wives of three of the men are waiting, but the identity of the victim is unknown until the late evening, when the body is brought back to the post. El fulgor y la sangre is the dramatic account of this tense, anxious day. The author slips into the thought processes of the people left behind at the post as each reveals himself. The situation lends itself to thoughtful introspection and recollection of the past, and in a nimble skipping back and forth in time each character recalls isolated episodes from the past--the chain of events that led him to be in just this spot at this precise time and, paralleling this revelation of the past, the details of his present life and his reaction to them. Two of the five wives at the post have been spared anxiety because it is their husbands' turn to stand guard at the post. As these two gently and prudently spread the word of the tragedy, there is revealed the fine interplay of human relationships among this group of disparate people thrown together at random by the chance of duty.

El fulgor y la sangre is the intensely dramatic picture of life in the Guardia Civil: the intense boredom and crushing frustration of duty at a remote post; the compact, concentrated nature of their society and the demands of constant forced association with the same limited group of people, a situation made more critical by their isolation from the normal society of the townspeople. It is the story of devotion to duty, nobility in the face of loneliness and extremes of weather and danger on the part of the men, and heroic sacrifice, resignation, and endurance on the part of their women. Aldecoa's technique of dramatically compressing past, present, and future into the few short hours of a hot Castilian afternoon to reveal the totality of each of his characters makes this a particularly moving novel.

Un hombre caminaba en la noche, a través de los campos, sin dirección fija, azuzado por el miedo. Un miedo que le aterfía el cuerpo y que le hizo tirar la pistola al cruzar un olivar.

This is the final paragraph of El fulgor y la sangre and the prologue to its sequel, Con el viento solano. The man walking through the night is the fugitive murderer, and the latter novel is the story of his mounting fear and desperation as he seeks some means of escape, even though he realizes there is none. The shot that killed the corporal was fired by a self-willed, embittered young man, saturated by alcohol after an all-night carousal. Cornered in an olive grove, physically sick from exhaustion, his mind muddled by drink, his emotions dulled by malice, his act was the vicious clawing of a frightened animal. From this point on his

story is one of his realization of his aloneness, his inadequacy unto himself. He turns to his friends in his flight and finds them unwilling to involve themselves in his guilt. Never before had he felt any need for the understanding or compassion of any other person; now he feels the need and he has cut himself off from communication with others. He finds genuine kindness and charity in two strangers he meets, but Sebastián is confounded by their obvious zest and appreciation for a life that apparently has nothing to offer them but a precarious, fringe existence without bitterness or rancor, and he takes a first step toward the new understanding of his own life necessary to his regeneration. Finally, after a week of wandering, Sebastián acknowledges his defeat and desperation and gives himself up at a Civil Guard post.

Sebastián is a gypsy and he is intended to be representative of his race; however, his identity as a gypsy is not clearly defined nor restricted. Perhaps his isolation from people is rooted in his gypsy background. However, there is a universality of cause and effect in the character that could be true of any young man, anywhere in the world, a pathos which demands and receives our sympathies, despite the nature of his crime.

El fulgor y la sangre and Con el viento solano are closely related because they are the first two novels of a trilogy which the author describes as being an anti-topical introduction to a series of novels about the peoples of Spain.<sup>1</sup> Both are extremely well written, carefully planned works, the vocabulary delicately selected so that each phrase, each sentence is an integral part of the whole, adding to the dramatic suspense of the narrative, making the physical background come alive and play a role in the development. Although the atmosphere of the two novels is unified, the two are quite different. The first deals with a group of people, a segment of society, and there is no single protagonist. The second is the story of an individual in his relationship to society, in his own struggle with reality, and its development is logical, unified and chronological. The first novel is more diffuse and its development is less unified, operating as it does on two levels, the past and the present, to recreate the life of the group and the interplay of emotions and the diversity of background within it.

Aldecoa has begun a second trilogy which is to deal with Spain's fishermen.<sup>2</sup> The first novel in this second series, Gran Sol, was published in 1957 and for it Aldecoa received the Premio de la Crítica. Gran Sol is rather unusual, in terms of the present-day Spanish novel, in that it is an action novel, concerning the voyage of a pair of fishing vessels from a port on the northern coast of Spain. Our attention is confined to the crew of one of the ships. Their destination, the fishing banks off the coast of Ireland called in English "Great Sole," gives the novel its title. In a related, connected progression of episodes in the daily routine of the collective protagonist (the men on board the "Aril") Aldecoa pictures the constant, hour-by-hour nature of their struggle with the sea. Conversations, problems, chores and arguments form the warm, human texture of the story, which



at times becomes tense and brittle as the nets are lowered into the water and recovered loaded with fish, and at other times flows along in perfect rhythm with the monotony of a sea voyage. The central figure, around whom all activities revolve because of the nature of his duties as fishing master, is Simón Orozco, and the drama of the novel reaches its climax in the closing pages as he is crushed to death by a loaded net in the single dramatic crisis toward which the entire novel builds. Only because of the personal experience of the author could Aldecoa's novel display, with an air of authenticity and truth and sympathy, such an intimacy with the life, full of struggle, hope and failure, of these fishermen, and such a knowledge of their highly specialized language.<sup>3</sup>

Two volumes of short novels and stories complete the published production of Ignacio Aldecoa to date: Espera de tercera clase and Vísperas del silencio (1955). Aldecoa, a member of the youngest group of Spanish novelists, in 1953 received the Premio Juventud for his work in the field of the short story, and he is often cited as one of the promising young novelists most esteemed by critics and fellow artists, although his popularity is not very great as yet among the general reading public. It is evident that this young man is a completely dedicated novelist with enough respect for his calling to plan his work carefully toward his objective, to work his prose and select his vocabulary, qualities which distinguish him as one of the most deeply impressive and fascinating of the novelists presently on the scene.

There is apparent in the work of Aldecoa a definite preoccupation for humble, simple people and their intimate tragedies (which never develop into spectacular episodes), for how these people live, for their jobs, for the labors with which man earns his bread. Aldecoa's work is the very antithesis of a literary attitude which has come to be associated with the Spanish novel, tremendismo, and thus, perhaps, we could speak of an attitude of anti-tremendismo, a term much more representative of the Spanish novel of today as a whole. To a somewhat lesser degree, the same comments are applicable to the work of Castillo Puche. In the work of each, Spanish types and backgrounds are present in numbers, recreated with a constant sobriety and honesty in which caricature and the grotesque are rejected.

Their work is deeply social in theme, as is most of the novelistic endeavor in Spain today, reflecting the major concern of the nation's intellectuals. Not one of these novels develops a powerful, unforgettable, exemplary central figure or hero. Of the six novels, it is true that three develop around a unifying personality, but in each case the major achievement of the novel is precisely the contrast between the protagonist and society. This is the case in Con la muerte al hombro, El vengador, and Con el viento solano. This twentieth-century costumbrismo enlarges our vision instead of restricting it, and opens up the vast theater of human emotions within the framework and problems of modern, contemporary society.

Aldecoa and Castillo Puche are powerful exponents of the novelistic art in Spain, combining artistic talent with a profound understanding of contemporary Spain and the world. They represent a growing group of young novelists in whose work it can truly be said that the post-war Spanish novel is taking on form and substance.

#### NOTES

1. ". . . son una trilogía prolegómena a una serie de novelas que me gustaría hacer sobre las gentes de España . . . . Esta trilogía en el revés del tópico--los tres grandes tópicos nuestros: Guardia Civil, gitanos y toreros--acaso porta los tres fundamentos de nuestro paso por el mundo . . . y así serían, poco más, poco menos, El fulgor y la sangre una novela de espera, Con el viento solano una novela de desesperación y Los pozos una novela de desesperanza." Personal letter to the author (July 20, 1958). The third novel of this trilogy, Los pozos, has been written, but its publication has been delayed by the appearance in 1958 of a novel on the same theme, Los clarines del miedo, by Angel María de Lera.
2. Gran Sol deals with "la pesca de altura"; a second novel will deal with "la pesca de bajura," and the third with life in the port. The publication of a new novel has been announced for the near future, but it is not known whether its title, Puerto, indicates that it is a part of this new trilogy or another novel on a similar theme.
3. A very important aspect of Gran Sol is the technical vocabulary which the author uses with ease and naturalness, displaying a complete mastery of an idiom, the difficulties of which will be only too evident to the ordinary reader.

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## STORM AND HARDY: A STUDY IN SIMILARITY

By Paul F. Guenther, Vanderbilt University

One might be tempted to assume that there can be but little common ground between the Dynasts and Immensee. However, for thirty years before the appearance of the Dynasts Hardy had been writing a staggering amount of prose, and among these productions we find a sizable number of short stories. This art form was, on the other hand, Storm's only vehicle of literary expression outside of lyric poetry. We need not concern ourselves here with definitions; whether "Der Schimmelreiter" or the "Romantic Adventures of a Milkmaid" are short stories pure and simple, or long short stories, or short novels, as against "A Tradition of 1804" or "Der Amtschirurgus-Heimkehr," which are really no more than anecdotes, was never much of a problem for an age which liked its novels long, and which put up with Middlemarch in England and with Problematische Naturen in Germany. Nor would it be fair to argue that this form which mattered so much to Storm was used by Hardy only in the fashion of an afterthought. Hardy's short stories are not just leftovers or discarded sketches. Furthermore, their brevity excepted, they have so much in common with the full-length novels that any observation concerning the one will readily apply to the other.

Hardy and Storm were almost a generation apart. But Hardy, as Donald Davidson has pointed out,<sup>1</sup> was in his time, and not of it. His age was past when he lived his long life. When we think of his share of the twentieth century, we must not forget that Hardy had, by and large, stopped writing prose before that new century had really begun. It may not be without significance that the heyday of Hardy's short-story writing coincides with Storm's Hademarschen years, from approximately 1880 to his death eight years later. This was the period during which Storm created some of his best works, including his last and greatest, "Der Schimmelreiter." Turning to Hardy we find that, with the exception of "Destiny in a Blue Cloak" and "Indiscretions in the Life of a Lady" (of 1874 and 1878 respectively), he produced his first important short story in 1879. This was the rollicking tale "The Distracted Preacher." It was later incorporated into Wessex Tales, while the earlier two were never reprinted, and Hardy would have just as soon forgotten them. By 1879 Hardy had already produced half his long novels, among them The Return of the Native. His discovery of the short story as a medium of expression does not indicate, however, that his novel-writing potential was flagging, for seven novels were still to come, among them Tess and Jude the Obscure. All in all, the prolific Hardy published some fifty short stories if we count the "Crusted Characters" individually, while the list of Storm's Novellen runs to approximately sixty, dependent upon whether we count "Am Kamin" as one or several stories.

German critics call Storm the discoverer of the German heath landscape, and one need but change the adjective to make the statement fit Hardy. Egdon Heath and Casterbridge furnished the basis for Hardy's regionalism; Storm's world was circumscribed by the ancient town of Husum and the heather-flecked coastal plain around it. The early history of both regions was, to be sure, rather different; the land around Husum had no Roman past and had been a good deal less hospitable to Christianity than Hardy's Wessex. However, it is not so much the vicissitudes of man-made history that shape the people and the traditions of an area; it is rather the land itself and the way of life it supports. Hardy concerned himself more with the rustics than with the townspeople of Wessex, while Storm's people were preponderantly small-town bourgeois, but in both instances there is generally no sharp line dividing the country folk from the urban population. As long as both groups are inhabitants of the same area, class is subordinated to landscape, and social stratification is subordinated to race. In this framework both men did their best work.

David Cecil has pointed out that Hardy's most resounding failures occurred when he wrote outside of his range,<sup>2</sup> as happened in the cases of the Laodicean and The Hand of Ethelberta. This is probably the reason why "Psyche" is Storm's least convincing tale. It would, however, be patently false to infer that Storm and Hardy substituted a romantic racism for social consciousness. On the contrary. Hardy's finest writings are, in essence, tales of social pressure and of the individual's struggle against injustice engendered by differences of class, family background, or personality. The same applies to the works of Storm. Neither author leaves any doubt as to where his sympathies lie. When their heroes are not victims of a prejudice, or fall by their own inadequacies, circumstances will inexorably conspire against them. In short, the hero is quite often the underdog. Lascelles Abercrombie speaks of Hardy's tragic apprehension of the world;<sup>3</sup> Cecil views Hardy's writings as an account of man's struggle against an omnipotent, indifferent fate.<sup>4</sup> Blind fate which is essentially evil is the motivating force of Hardy's tales, and his readers know well that he would at times sacrifice logic, coherence, and even good taste in order to drag tragedy into his narratives. He himself said that uncommonness must reside in events, not in characters; consequently, the latter remain forever subordinate to the former.

Morton Zabel has called attention to the conjunction, so prevalent in Hardy, of conformist and eccentric tendencies, of stoic acquiescence and moral protest, and of his sympathy with aberrations from the norm combined with a feeling of kinship for stable types.<sup>5</sup> All this, with the exception of the tours de force to which Hardy sometimes resorted in order to let fate have its head, applies likewise to Storm. Ferdinand Stuckert writes of him, "Storms tiefstes metaphysisches Erlebnis ist das Bewusstsein von der unabwendbaren Gebundenheit des Menschen durch das Schicksal,"<sup>6</sup> and later says, "Storms Erzählkunst entspringt dem Staunen über die Rätselhaftigkeit des Menschenlebens und der

Welt. Ihr Inhalt ist nicht Ausdruck eines Gefühlsablaufs, sondern Darstellung eines 'Vorgangs.' "7 Lastly, he remarks, "Eine Freiheit des Menschen im Sinne einer religiösen Geborgenheit oder der autonomen sittlichen Entscheidung erkennt Storm nicht an. "8

Hardy's tragic consciousness deepened in his late prose works, especially in Ross and Jude. Storm and Hardy were masters of description, but neither was a realist in the sense of Zola or Ibsen; both reveled in the painting of man's physical world, because they saw their men and women as part of a grand totality which embraced not only the persons, but also their physical surroundings and their historical traditions. One cannot be detached from the other without destroying the entire structure. Paul Fechter's reference to Storm's rauschhaftem Pantheismus<sup>9</sup> applies just as well to Hardy, and when Stuckert speaks of Storm's ganzheitliche Weltauffassung, of his enge Verflechtung von Mensch, Natur und Geschichte,<sup>10</sup> he, too, might be referring to the Englishman. This same total experience of life explains why we never really have the feeling that either Storm or Hardy deals with the past as past; they treat it rather as actively experienced life. This is obvious in Storm's Chroniknovellen.

The antiquarianism which enabled Storm to produce such masterpieces as the "Chronik von Grieshuus" and "Aquis Submersus" is the same element which makes the post-Napoleonic era of some of Hardy's writings so vivid. The basically lyric quality of the descriptive passages of both men is striking; they are, after all, lyric poets, even though Storm's extreme economy of expression compares favorably with Hardy's frequent excesses of detail.

The tragic pantheism of both authors and their rejection of the idea of a positive universal force which might guide man's destiny in a just and conciliatory manner make them brothers-in-arms in another respect: they were not Christians in the orthodox sense. The whole concept of man's subjugation by the blind forces around him is a pagan one, and the tribalistic undercurrent, so evident in the writings of both, makes it more so. Hardy's paganism, which conceives of fate statically, as a set of never-changing obstacles placed in the way of the unsuspecting, owes much to the Greeks; that of Storm, which recognizes a dynamic development of fate, is Germanic. Hardy stopped being a professing Christian in his late twenties, because his fundamental inclinations were not those of orthodox Christianity, and also because he was under the impact of his reading, which included Darwin, Schopenhauer, and von Hartmann. In a letter to his friend Kuh, Storm expressed his satisfaction with the absence of any talk of religion in his parental home. It is probably in the same letter that he speaks of always having tried to fight the bad in him, even without this (meaning the Christian) faith in God.<sup>11</sup>

Elsewhere, Storm praised the devil, which he identified with sensual de-



sire, and said, "Ich möchte nicht, dass dieser Teufel so bald in mir stürbe."<sup>12</sup> The sensual desire explains why love in all its forms, but sensual love most of all, plays so great a role in the writings of Storm and Hardy. Thomas Mann, in his essay on Storm, sees in this sensualism another part of Storm's pagan heritage. He calls it "unbourgeois,"<sup>13</sup> and it is doubtless one of the chief reasons why Storm never was the bourgeois writer his upbringing and the circumstances of his life should have made him. The strong love element in the works of both authors centers chiefly in their female characters. Both writers had a fine feeling for feminine psychology; in fact, their women are generally more alive, more believable, and more interesting than their men. Hardy's preoccupation with women may account for his treatment of the relationship between the sexes as a series of conflicts; Storm, by contrast, preferred to present this relationship as a stabilizing force. Any other approach would have invalidated Storm's loving concern with the family, which mattered little to Hardy. For the drama of the conflict between the sexes Storm substituted that of the father-son conflict. However, the nature of the conflict counts for little; it is conflict itself that matters; incompatibility and misunderstanding are again manifestations of the workings of fate.

It is remarkable that Storm and Hardy, who had deliberately cut themselves off from the consolations that a religion of all-pervading love and ultimate justice could furnish, were not actually the abject pessimists we should expect them to have been. Their biographies prove that both were capable of enjoying themselves very much, and their tragic heroes also have a way of accepting misfortune and of adjusting to it. They bear up under it, and their unhappiness is thus greatly lessened. Let us think of those types whom Marianne Bonwit in her monograph on the problem of Entsagung in bourgeois novels calls the leidende Dritte, the loser in any triangle of human relations.<sup>14</sup> There are many such in Storm's works, to mention only "Immensee," "Angelika," "Drüben am Markt," and "Aquis Submersus"; we find them also in several of Hardy's "Noble Dames" tales, in "Fellow-Townsmen," "The Son's Veto," "For Conscience's Sake," etc.

Unencumbered as they were by Christian dogmatism, and possessed with a love for tribal lore, Storm and Hardy had a strong preference for the supernatural and the uncanny, and for the extra-normal in general. The superstitions that move us so powerfully in Storm's "Renate," in the "Chronik von Grieshuus," "Der Schimmelreiter," in "Am Kamin" and elsewhere, impress us equally in "The Withered Arm," "The Fiddler of the Reels," "The Duke's Reappearance," and others of Hardy's tales. Both men also wrote numerous stories in which the spookish element appears without the machinations of witchcraft, such as Hardy's "What the Shepherd Saw," "Barbara of the House of Grebe," "The Duchess of Hamptonshire," "The Waiting Supper," and Storm's "Fest auf Haderslevhuus," "Im Brauhof," "Ein Bekenntnis," "Schweigen." Cecil quotes Hardy as saying, in effect, ". . . half my time I believe in spectres, mysterious voices, intuitions, omens, dreams, haunted places, etc. . .".<sup>15</sup> Storm, writing to Gottfried

Keller, expresses first some scepticism concerning the supernatural but continues with the assertion " . . . dass man das Natürliche, soweit es nicht unter die alltäglichen Wahrnehmungen fällt, bei weitem noch nicht erkannt hat. "16

Closely related to the spook element are the characters whose sudden appearance symbolizes some evil design of fate, or at any rate symbolizes some decisive happening. Those that appear in Hardy's stories, where they are very numerous, have been investigated by Professor James O. Bailey.<sup>17</sup> Similar harbingers of negative twists of destiny appear frequently in Storm's tales, for instance, the Gypsy girl in "Immensee," the Glansky woman of "Im Heidedorf," the Goldmacher of "In St. Jürgen," the Slovak horse-trader in "Der Schimmelreiter," and many others.

The interest in strange happenings is a factor which lends to the writings of both authors an almost balladic character. "There is always something of the folksong about Hardy's plot," says Cecil,<sup>18</sup> and Donald Davidson claims that the characteristic Hardy piece was conceived as a told story, not as a literary one.<sup>19</sup> However, the statement "His talent was basically most effective in oral relating" is a translation of an observation concerning Storm.<sup>20</sup> We know that Storm was actively engaged in folkloristic studies while a student at Kiel, and that with his friend, Theodor Mommsen, he collected a large mass of material. This "folksong" mood is often closely allied to an interest in music in general.

We know that music and musicians appear frequently in the works of both Storm and Hardy, and that wherever there are musicians one is likely to find outlandish folk, people who do not make a living in the accepted way, people whose lives are apt to be less humdrum than usual. Thus, in addition to musicians, Storm gives us sailors, puppet players, adventurers, painters, and so on, while Hardy delights in presenting, among others, dashing noblemen and soldiers.

It is interesting to note that Storm and Hardy liked to employ the same technical devices. One is the "frame story." Storm used this profitably, and his frames are often very elaborate. Note, for instance, the discovery, by the narrator, of ancient parchment accounts in the Chroniknovellen. "Der Schimmelreiter" actually has a double frame. Storm claimed to have found the story in a magazine and then presented it as related by a traveller who had heard it from the island schoolmaster. Hardy used frames less, and his were rather simple ones, just a few words, like " . . . said my kinsman . . . ." In the "Tradition of 1804" the frame is one Storm could have employed. The Decameron type of frame Hardy used to keep his "Group of Noble Dames" and the "Crusted Characters" together does not appear in Storm at all.

Another characteristic common to the stories of both masters is that they often extend very far in time, some of them, in fact, encompassing prac-

tically entire lives. This goes for "Immensee," "Der Schimmelreiter," the Chroniknovellen, "The Waiting Supper," "Barbara of the House of Grebe," "To Please His Wife," "For Conscience's Sake," etc. The effect of the long span of time is often created by the reappearance of a participant who had been previously on the scene and who thus gives the audience, in some way, an inkling of the aftermath. Storm employed this device in "In St. Jürgen," "Ein stiller Musikant," and "Carsten Curator." Hardy did likewise in "Interlopers at the Knap," "Alicia's Diary," and other stories.

It would be satisfying to be able to prove that Storm and Hardy, who had so much in common, were the beneficiaries of the same literary influence, or, better still, had directly influenced one another. We know that Hardy visited Germany, but there is not a shred of evidence that at that or at any other time he ever heard so much as Storm's name. Hardy was not unmindful of the literary events of his time, but Storm never became well known in England. His contemporary, Berthold Auerbach, had quite a vogue in the British Isles, but the bulk of Storm's work remains to this day unknown to English-speaking readers. An English translation of "Immensee" appeared as early as 1858, and the story was retranslated repeatedly, but that was all until the twentieth century, and since then only a few other tales have been translated into English.

There existed, then, between Storm and Hardy no identifiable connection by way of some channel of external relationship. The similarities, however, are obvious and worth considering. It may be that the time was propitious for such poetic realism; it is possible also that both writers wrote similarly because they were products of similar environments. The lack of a satisfactory explanation of the phenomenon should under no condition preclude its presentation. Even if it were no more than an accident, the situation should arouse the curiosity of the student of comparative literature because, like the mountain, it is there.

#### NOTES

1. Donald Davidson, "The Traditional Basis of Thomas Hardy's Fiction," Southern Review, Hardy Centennial Issue (Summer 1940), 165.
2. David Cecil, Hardy, the Novelist (London, 1943), p. 121.
3. Lascelles Abercrombie, Thomas Hardy (London, 1912), p. 17.
4. Cecil, 26.
5. Morton D. Zabel, "Hardy in Defense of his Art," The Southern Review (Summer 1940), 125.
6. Ferdinand Stuckert, Theodor Storm (Tübingen, 1952), p. 60.



7. Ibid., 95.
8. Ibid., 130.
9. Paul Fechter, introduction to Theodor Storm-Sämtliche Werke (Berlin, n.d.), p.18.
10. Stuckert, p.18.
11. Quoted by Otto Wooley, "Studies in Theodor Storm," Indiana University Publications, Humanities Series, X (1943), 72.
12. Ibid., 73.
13. Thomas Mann, "Theodor Storm," Adel des Geistes (Stockholm, 1948), p. 522.
14. Marianne Bonwit, "Der leidende Dritte-das Problem der Entsagung in bürgerlichen Romanen und Novellen, besonders bei Theodor Storm," University of California Publications in Modern Philology, XXXI, 2 (1946), 91-111.
15. Cecil, 151.
16. Letter to Gottfried Keller, dated August 4, 1882.
17. James O. Bailey, "Hardy's Mephistophelian Visitants," PMLA (December 1946), 1146-1184.
18. Cecil, 17.
19. Davidson, 168.
20. Stuckert, 91. The original statements runs as follows: "Im grossen ganzen hat sich Storm's Begabung im 'Geschichtenvertellen' ausschliesslich in der Form mündlichen Erzählens ausgewirkt."

## EL PULSO DE CENTRO AMÉRICA A TRAVÉS DE LA NOVELA

By Solomon Lipp, Boston University

Se ha dicho que en Centro América, quizá más que en ninguna otra parte del continente, dos fuerzas, dos tendencias, influyen sobre el proceso y contenido de la novela. Por una parte, el peso muerto de lo exclusivamente regional; por otra, el excesivo deseo de imitar técnicas extrañas--algo completamente ajeno al medio, al hombre, y a los problemas concretos de la tierra.<sup>1</sup>

Pero a pesar de lo que afirman unos críticos, a saber, que el hombre de Centro América no se ha encontrado todavía, ya empiezan a percibirse los primeros perfiles de una personalidad centroamericana, como éstas se manifiestan a través de la novela.

Ninguna tierra está más preparada que Latinoamérica--y Centro América en especial--para hacer novela. Aquí se mezclan razas, ideologías, tendencias; aquí todo es volcánico; aquí hay dolor y angustia. Es magnífico el escenario: indios, negros, mestizos, capitalistas yanquis, el banano, el petróleo, el café.

Debe agregarse aquí que el intelectual hispanoamericano, si es novelista y si posee lo que se llama generalmente una conciencia social, se verá obligado a usar su pluma como instrumento para señalar los defectos de su sociedad. Lo hace, no porque quiera producir una obra de propaganda, sino porque es como un barómetro sensible que indica todas las corrientes y que refleja los matices, los elementos de la vida diaria, las fuerzas que caracterizan la época social en que se encuentra. Reacciona con violencia, y cuando escribe, esta reacción surge a la superficie.

Claro que dentro de los límites de unos veinte minutos no se puede seguir de manera muy comprensiva la trayectoria de la novela en Centro América. Por eso, será necesario contentarnos con un bosquejo, con un muestrario, que ilustre los rasgos principales de la novelística contemporánea, rasgos como, por ejemplo, la oposición de valores entre el hombre y el medio, entre latifundismo y agrarismo, entre burguesía y proletariado. Se nota una tentativa de explicar al pueblo, y de explicarlo esencialmente como una consecuencia del contorno natural, es decir, de la influencia psicológica del clima y las impresiones psicológicas del paisaje.

Lo que es evidente también en Centro América es una condición que es característica del panorama literario de todo el continente. A fines del siglo pasado empieza a predominar la novela realista: novelas que tratan de injusticias, de vicios, de costumbres del campo y de la ciudad. Se siente la influencia del realismo francés y más tarde, el realismo ruso. Se siente, sobre todo después de la primera guerra mundial, la inestabilidad de la civilización. Se aumentan la violencia y el desprecio al hombre; aparece, como consecuencia, la literatura izquierdista.

Así se explica, pues, la aparición de la literatura de ideas sociales y de clase, producto de dos factores: estéticamente, del naturalismo; ideológicamente, del comunismo.<sup>2</sup> Este hecho que es universal ha creado un conflicto y ha originado una polémica, como bien se sabe, entre los que defienden la autonomía del arte y la pureza de los valores estéticos, por una parte, y por otra parte, los que sostienen que el arte es un producto del medio social y un factor dinámico que puede y debe transformarlo. O, en otras palabras: el arte por el arte en contra del arte como arma.

Claro, las obras novelísticas de Centro América no se limitan exclusivamente a los temas llamados "sociales," es decir, a las novelas de tesis. También hay novelas históricas como, por ejemplo, Semilla de mostaza y Mostaza, ambas de Elisa Hall, escritora guatemalteca, escritas hace dos décadas y que ofrecen una vista panorámica de los siglos de fe y de conquista. O, la novela histórica intitulada Mayapán, de Argentina Díaz Lozano, escritora hondureña, quien nos ofrece una descripción romántica de la civilización de los mayas y del choque con el conquistador español.

Y luego hay los autores menores, como Rojas Martínez, el que dedica sus obras a la valiente juventud centroamericana y a sus maestras. O los que, como el comunista Carlos Manuel Pellecer, cantan una loa al movimiento estudiantil. Escribe en su Llamarada en la montaña, "Este primer librito es un grito de mi fe. Va dedicado a uno de tantos estudiantes que cumplen con su misión histórica." O, Augusto Liuti, quien canta a la naturaleza en La antesala del cielo, "Nuestros pueblos viven de la agricultura, son consecuencia de la agricultura, pero nosotros lo hemos olvidado." Y condena al "parásito, el hombre improductivo . . . tan perjudicial para el equilibrio de la humanidad, como el que acumula millones con atropello y explotación de sus semejantes."<sup>3</sup>

Entre la selva de neón, novela del escritor salvadoreño, Rolando Velásquez, parece ser un intento para conciliar las dos tendencias ya mencionadas, o sea, lo exclusivamente regional y el mimetismo, es decir, el deseo de imitar técnicas extranjeras. Velásquez lleva al campesino a la gran ciudad, lo somete a una realidad muy distinta a la que está acostumbrado. Se encuentra en una nueva selva. Y presenciemos el rumbo que siguen los valores nativos ante la reacción provocada por la vida moderna para los hombres que son transplantados de repente de un medio a otro.

También puede hacerse mención de Rosendo Santa Cruz. Este nos describe la decadencia moral, la degeneración de una familia de finqueros. En su obra, Cuando cae la noche, percibimos todos los aspectos sociales bien conocidos: la bancarrota, la abulia, la sumisión absoluta de la mujer al hombre dominante; también presenciemos los bailes campestres, las supersticiones de los indios, el relajamiento moral bajo la influencia de los trópicos, el sincretismo entre el catolicismo y la mitología india, las costumbres, las tradiciones ancestrales, etc.

El tema del anti-imperialismo, sobre todo el motivo anti-yanqui, ha sido muy popular en la novelística centroamericana. Se ha tratado con mucha pasión, pero como consecuencia, me parece, ha sufrido el valor literario de algunas obras donde aparece este leitmotiv. Pueden citarse, como ejemplos de esta tendencia, Puerto Limón de Joaquín Gutiérrez, y Mamita Yundí de Carlos Luis Fallas, ambos de Costa Rica. Sangre en el trópico y Los estrangulados, de Hernán Robleto, nos dan un cuadro de las convulsiones de Nicaragua, y la intervención de los Estados Unidos. Esta nota anti-yanqui la encontramos sin demasiada dificultad, no sólo en los libros contemporáneos. Por ejemplo, hace treinta años que apareció La sombra de la Casa Blanca, de Máximo Soto-Hall, novela que nos ofrece a Nicaragua como escenario principal, y como protagonistas, los banqueros de Wall Street que quieren construir el canal de Nicaragua. Mamita Yundí, ya mencionado, y El papa verde, del guatemalteco, Miguel Angel Asturias, son símbolos de la United Fruit Company.

Y ¿cómo no mencionar a ese gran viejo, Rafael Arévalo Martínez, ese neurasténico, cuyos hombres parecen animales? Aunque parece que se especializa en la novela zoológica, o zoo-psicológica, sin embargo, también él utiliza su estilo para meterse en cuestiones sociales. Por ejemplo, su Viaje a Ipanda es un canto a la democracia. La libertad, la justicia, la coexistencia de partidos políticos, el problema entre el trabajador y el capital--todo esto se halla en un plan político, aplicable a un pueblo (Ipanda) que todavía no está creado.

Puede afirmarse que es en plena Segunda Guerra Mundial cuando hace su aparición la verdadera generación contemporánea de novelistas--una generación "polémica," como diría Ortega y Gasset. La literatura que se produce en esta época es beligerante. Esta es la época, también, en que las ciudades del interior se encuentran detenidas en su desarrollo económico. El precio del café ha bajado por falta de mercados. En Centro América es esta generación la que crea una literatura de dimensiones sociales. Es una literatura que aborda los grandes problemas humanos que se agitan en el mundo hispano.<sup>4</sup> La nota predominante es la de una beligerancia, a veces desenfrenada.

Carlos Luis Fallas, ya mencionado, y Fabián Dobles son dos autores contemporáneos de Costa Rica que continúan la tradición inaugurada por el creador de la novela realista costarricense, Joaquín García Monge. García Monge, director del Repertorio americano, y recién fallecido, recibió la influencia de Péreda, de Tolstoi y de Zola.

Fallas escribe lo que suele llamarse literatura proletaria. Su Mamita Yundí nos ofrece una descripción de la vida en los bananales y en las rancharías de indios y de negros. Pero son las reacciones humanas las que ocupan aquí un lugar de primera importancia. Sus descripciones irónicas recuerdan el espíritu de la novela picaresca.

En la obra de Dobles, e. g., en Ese que llaman pueblo, se nota la influencia de Zola y de Dostoevski. Dobles nos presenta el cáncer social que se llama "latifundismo," problema que le preocupa continuamente. Este tema aparece también en otra novela suya, El sitio de las abras, novela de lucha entre el terrateniente poderoso y los pequeños propietarios.

Ya nos hemos referido a Puerto Limón de Joaquín Gutiérrez. Esta novela es una interpretación realista de la vida del bananero, de sus problemas sociales. Es literatura social hecha sin intención, pero con verdaderas repercusiones en el campo social; examen de la tragedia del negro dentro de una sociedad en la que todavía prevalece la práctica de la esclavitud. Su otra novela, Manglar, nos describe las reacciones psicológicas de una maestra que se encuentra en la provincia, ante situaciones inesperadas por primera vez. Como ya se ha dicho en otro lugar,<sup>5</sup> una de las partes más interesantes es el monólogo interior que hace la joven cuando está enferma, recordando la muerte de su hermana. Aquí se confunden la realidad y la pesadilla.

En esta vista a ojo de pájaro, tendremos forzosamente que limitarnos a hacer mención a la ligera de unos cuantos novelistas más--algunos de ellos, de primera categoría. Por ejemplo, no podemos omitir a Flavio Herrera, quien nos da en La Tempestad la novela del cafetalero, del hombre que sufre y goza, vive y muere por la plantación. Ahí están admirablemente reflejados los dolores y las ilusiones del finquero, sus penas y amarguras, su resignación ante los rudos golpes de la crisis y su formidable empeño por lograr el grano maravilloso. Al lado del finquero que heredó la hacienda y gasta el dinero a manos llenas, se endeuda y se arruina totalmente, desfila el trabajador, prudente y económico, que labora año tras año, reinvierte lo que gana y toma dinero a préstamo sin más ideal que el de crear la plantación, venciendo dificultades, luchando contra todo y contra todos, y ve por último caer en manos del acreedor implacable el fruto de sus esfuerzos de toda la vida. Flavio Herrera ha poetizado el cultivo del café.

En Caos, nos traza Herrera la historia de un extraño adolescente, perturbado por terrores, neuróticos arrebatos y reacciones patológicas. Presenciamos la iniciación en la pubertad, y el desdoblamiento de un carácter que vacila entre la pasión y la cobardía. El lector queda abrumado ante el espectáculo de dos mundos divergentes: el de la luz y el de la sombra, el de la cordura y el de la locura, el de la creación y el de la destrucción feroz.

Y ¿cómo no decir nada de Mario Monteforte Toledo, quien se preocupa por el problema indio? Lo conoce bien. Ha vivido entre los indios. En su obra, Entre la piedra y la cruz, nos encontramos con el conflicto entre dos culturas, la india y la blanca. El tema indio se repite, aunque ya son los horizontes más anchos, en su libro Donde acaban los caminos. El médico blanco y la joven india que están enamorados, bien pueden vivir en cualquier otra parte del mundo. La tragedia que resulta es universal. Y por fin, su libro más reciente, Una manera



de morir, nos muestra que el autor ya ha entrado por completo en las corrientes del universalismo. El tema aquí es el del individuo dentro del partido comunista, el del conflicto entre la honradez del individuo y la ortodoxia rígida.

El dictador hispanoamericano ha sido el blanco de ataques vitriólicos de parte de algunos autores. Por ejemplo, Miguel Angel Asturias ataca la tiranía política y espiritual en El señor presidente. Es Asturias el representante fundamental de la novelística centroamericana: "Ha conseguido incorporar las esencias de lo regional, y tratarlas con una técnica moderna que no excluye las grandes influencias contemporáneas de Marcel Proust, James Joyce y de D. H. Lawrence, inclusive."<sup>6</sup> El retrato psicológico del señor presidente es perfecto a pesar de que casi solamente se le sugiere, o se le pinta por boca de otros personajes. Su presencia se siente en casi todas las situaciones; domina desde el título, a pesar de que son contadas las ocasiones en que aparece. Las crueldades de los personajes nos hacen pensar en los esperpentos de Valle Inclán. Y es muy natural que así sea. Asturias, uno de los escritores más americanos de nuestros días no ha renunciado por un momento a la base expresiva que le presta su conocimiento de la literatura española. Su Viento fuerte es una novela de marcado contenido social. El argumento presenta uno de los conflictos que plantea en América el monopolismo. No es el choque de dos Américas, la sajona y la hispana, sino el choque de dos tendencias, la democrática y la esclavista. Dice uno de los protagonistas:

El Papa Verde, para que Vds. lo sepan, es un señor que está metido en una oficina y tiene a sus órdenes millones de dólares. Mueve un dedo y camina o se detiene un barco. Dice una palabra y se compra una República. Estornuda y se cae un Presidente, General o Licenciado . . . Frota el trasero en la silla y estalla una revolución. Contra ese señor tenemos que luchar.<sup>7</sup>

Carlos Wyld Ospina, fallecido hace tres años, era una combinación de poeta y psicólogo. En La Gringa, este escritor guatemalteco nos presenta a una mujer a quien la vida obligó a defenderse y a mostrar así su energía interior, adquiriendo de esta manera, cualidades masculinas--un modelo centroamericano de doña Bárbara. Pasa por toda la obra con la melena corta y el arma a la mano, regenteando una finca de café--mal medio para la debilidad femenina. La rodean los hombres del trópico, temibles siempre, y ella aprende a defenderse de ellos y a dominarlos. Es un ser femenino con una sobreestructura masculina.

Terminemos con una autora, Yolanda Oreamuno, para demostrar que también hay mujeres que escriben novelas en Centro América. Su último libro, La ruta de su evasión, es una de las más audaces aventuras novelísticas realizadas en lengua española, complicada y oscura por su técnica. El asunto es muy sen-

cillo: la agonía lenta de una mujer que está muriéndose, y en el proceso éste, la reconstrucción de la vida a las puertas mismas de la muerte--una vida llena de esperanzas y frustraciones, tentaciones y renunciaciones. Toda la obra es un trágico monólogo interior, un juego de contrastes entre la realidad y el sueño. Son muy evidentes las influencias de Marcel Proust y James Joyce.

Para concluir, pues: el novelista de Centro América, como el del continente, describe tres categorías de conflicto: la lucha del hombre contra las fuerzas de la naturaleza; el conflicto con otros hombres; y por fin--tal vez el más difícil-- el conflicto del hombre con sus propios mecanismos psicológicos. En Centro América empiezan a notarse una madurez que supera al estilo periodístico, una profundización en los temas psicológicos, y una tendencia hacia lo universal.

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## THE PRESENT STATE OF RESEARCH REGARDING THE KHARJAS

By Michael S. Pincus, University of North Carolina

The last ten years have seen the great prominence of three particular Arabic words in the study of Spanish literature: zéjel, muwashshah, and kharja. Three words have rarely meant so much to students of literature, and especially to students of Spanish and world lyric poetry. The kharja, in effect, pushes back the first known date of Spanish literature by at least a century, as one of these poems dates from as early as 1042, and perhaps earlier. Naturally, these discoveries have also been quite important to students of the Spanish language, as we now have evidence of what was previously hypothesis.

This great interest was aroused in 1948 when Dr. Samuel M. Stern published his article on "Les vers finaux en espagnol dans les muwashshahs hispano-hébraïques," in Al-Andalus. Stern has deciphered the final verses of twenty Hebrew poems, written in Romance. It is not positive that these verses were written in Spanish, but very few scholars have seriously argued the point. I should point out, however, that Spanish has been suggested as the language of the kharja because of the presence of the Moors and the Jews in Spain and their literary activities there.

But what of the three Arabic words? The zéjel and the muwashshah are two verse forms common to the development of Arabic poetry in Spain. Each is similar to the other in its general form--a prelude followed by several strophes--and, although they have slight variations in meter and rhyme, they really differ only in one respect: the muwashshah is written in classical Arabic while the zéjel is in a language contaminated by the Arabic dialect spoken in Spain. The more learned muwashshah has replaced the zéjel as the center of interest today.

But it is the kharja that has revolutionized our thoughts about Spanish literature and lyric poetry. The kharja is the final verse of the muwashshah, or zéjel, written in Spanish. Ibn Sanā' al-Mulk, an Egyptian who wrote at the end of the twelfth century, says: "One includes among its rules that it [the kharja] is composed with the aid of the vulgar languages and popular [Arabic] words"; if this rule is not followed, then the entire poem is no longer a muwashshah. In short, it was a common literary form, said to have been "invented" by Mocáddam de Cabra at the end of the ninth century.

Here I should like to make a suggestion concerning the spelling of kharja. S. M. Stern, in a personal letter, advocates the spelling K-H-A-R-J-A as an almost foolproof spelling for English-speaking people.

It cannot be said that Stern "discovered" the kharja, for as far back as 1894

Menéndez y Pelayo tried to decipher them. The greatest difficulty in the study of the kharja lies in the fact that although the language is Spanish the words are written in Hebrew or Arabic characters. This is not the place to discuss the difficulties of transcription. Let it suffice to say that the editor first has to transcribe the characters into the familiar Roman type, a task compounded by the difficult handwriting of the Arabic and Hebrew scribes. Once this transcription is completed, the editor has a series of consonants with occasional vowel markings and, rarely, a pure vowel. At this stage, there is at times a further complication. The Hebrew scribes were unknowingly copying Romance words from Arabic manuscripts. Frequently, they arbitrarily changed letters or parts of these unfamiliar Romance words, attempting to make them into what they thought the Arabic should be. As a result, the original Spanish word is sometimes obscured.

Here is a simple example of deciphering: from C R <sup>Y</sup> W N, Stern derives corajon, which was confirmed later by a second manuscript.

Menéndez y Pelayo transcribed a few kharjas, but, apparently, was in error in many aspects of his work. Of course, he was not a Semiticist, and today every scholar excuses him. Others also tried, but none with any success. Beginning in 1912, Julián Ribera offered the kharja as evidence that Arabic lyric poetry had its origins in Spain, but still the kharjas were not satisfactorily deciphered. Among others who tried were Menéndez Pidal and A. R. Nykl.

It was in 1948, then, that the barrier was broken by Stern's article. While the article was in press, he found the first known kharja written in Arabic characters, which was published in 1949. It can be said that the first five years of kharja research were characterized by cautious study, new hypotheses, and sober re-evaluation. Francisco Cantera published in Sefarad in 1949 an article revising some of Stern's readings and offering new suggestions which Stern hesitated to follow.

The first extensive article to point out the significance of the kharja was that of Dámaso Alonso in the Revista de Filología Española of 1949. He makes a statement that still holds true today, and is perhaps the best summary of the importance of the kharjas. Until 1948, Dámaso Alonso points out, scholars knew of no trace of lyric poetry on the Iberian peninsula previous to 1200. With the publication of Stern's article we have twenty examples, dating from at least the second half of the eleventh century, probably even from the first half. Not only is the study of Spanish lyric poetry affected: there must be an entirely new evaluation of the theories of lyric origin for the Romance world.

Leo Spitzer in 1952 used the kharjas to "prove" his theory that lyric poetry is of spontaneous origin. Dámaso Alonso, however, points out that the muwash-shah is based on the Spanish kharja. The Spanish rhymes in the kharjas are generally in assonance, but none of the Arabic rhymes are assonated. Thus, the

kharja is a native Spanish form, related to the villancico, which, Alonso claims, is the nucleus of lyric poetry. The kharja, then, is a popular oral Romance form taken by the Arabs and put into a learned form.

As the title of Alonso's article, "Cancionillas 'de amigo' mozárabes," suggests, there are many close parallels between the kharjas and the Portuguese cantigas de amigo. Similar French parallels were pointed out by M. F. Alatorre in 1952 in the Nueva Revista de Filología Hispánica.

The years 1949-1952 were years of study of these Hebrew copies of kharjas. In Clavileño, 1950, Emilio García Gómez published a brief résumé of the studies. He points out that previously studies started at the beginning of the muwashshaḥs and worked towards the kharjas at their end. Now, it is the ending that is studied first, for the muwashshaḥ is based on the kharja.

Perhaps the best study to date is that of Menéndez Pidal in the Boletín de la Real Academia Española of 1951, in which he briefly summarizes the study to date. He goes further, however, and analyzes many aspects more thoroughly. The bulk of the article is analysis of the versification and linguistic aspects of the kharjas, but, he points out, many of the linguistic problems are difficult to study because of the uncertain vowel markings. Menéndez Pidal sees in the poems a frescor similar to that which inspired Lope de Vega and Gil Vicente. The most important aspect in the article is the discussion of his theory that lyric poetry was in a latent state, but that it did exist. He states that there was a "vulgar literature" in the Romance world, developing from Latin as did the "vulgar language." But the sounds in this vulgar speech were so foreign to the Latins that the regular Latin alphabet could not be used to transcribe these sounds. Thus, a new alphabet was needed--in this case, Arabic and Hebrew.

In 1952, García Gómez published the first large collection of kharjas written in Arabic. (Stern had published a single kharja in 1949.) In these twenty-four poems, the same difficulties were encountered and basically the same conclusions were drawn. However, it must be emphasized again that even in the Hebrew kharjas, all non-Romance words are Arabic; there are no Hebrew words. Thus, these are Arabic poems.

In 1953, Dr. Stern published in Palermo a short book, Les chansons mozarabes, in which all previously published kharjas are reprinted, along with eight new kharjas discovered while the book was in press. As of 1953, and as of today, there are fifty known kharjas, in various states of readability. In some, no more than a word or two has been deciphered, and in a few, no words are completely clear. Stern's book also includes a good, brief summary of the work done up until the publication of his book.

The years 1953 through 1957--the "second generation," we might call it--



are, in effect, years of further cautious and tentative expansion of previous ideas. A very interesting aspect of the studies on the kharjas is that each article, except the very brief "notes," contains a brief summary or a résumé of what has been done before. The most complete of these summaries is by García Gómez in Al-Andalus, 1956, which is the printing of a paper he delivered in Rome, entitled, "La lírica hispano-árabe y la aparición de la lírica románica." As the title suggests, much work has been done on the origins of Romance lyric poetry. Mention was previously made of the ideas expressed by Dámaso Alonso and Menéndez Pidal. These ideas are still the basis of most of the studies: that each country had its lyric poetry continually, but that it was not written down. The kharjas are the first written lyric poetry, dating from at least a decade before the works of William of Poitiers, the first known troubadour.

Studies on the kharjas seem to have completed the full cycle, for in 1957 a personal dispute arose. From this, we could suppose the acceptance of the kharjas into the realm of scholarship! The debate was begun in Francisco Cantera's book, La canción mozárabe. In this work, Cantera continues with an idea he expressed briefly in his article of 1949, the idea that lyric poetry is derived in great part from the Biblical tradition of the Hebrews. In his book he also suggests new readings for some of the kharjas. Finally, he seems to drop a few insinuations that certain people would deny any Hebrew influence because these certain people are Arabists.

García Gómez answers Cantera in a spirited article in the Boletín de la Real Academia Española, which again begins with a very brief summary of some of the work done to date. Once this detail is out of the way, García Gómez offers his rebuttal. His main thesis is that the poems cannot be used to show Hebrew influence, as they are Arabic poems. He also criticizes some of Cantera's new readings, calling them slight but unimportant changes.

In sum, then, research on the kharjas seems to have reached a standstill. It would appear at first glance that most of the possibilities have been temporarily exhausted, and more kharjas are needed for further evidence of present conclusions. García Gómez is temporarily out of action, as he is Spanish Ambassador to Baghdad, although in 1956 he promised a book, Jarîyas, villancicos y coplas: una poesía proindivisa. Dr. Stern is at present preparing an exhaustive study of the muwashshah, which should be of importance to the study of the kharja, for such study, in his words, "is often hampered by insufficient, or erroneous, information about the history of the Arabic genre."

As for the work of others, I have seen no mention of forthcoming works,

but there have been slight indications that works are in progress. García Gómez promised, in 1949, to publish information in Al-Andalus about all work regarding the kharjas. It is to be hoped that this offer will be continued despite his absence from the scene at present.

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## ADDITIONAL DATA ON THE ENCYCLOPÉDIE MÉTHODIQUE

By George B. Watts, Davidson College

In my study in a recent issue of the Publications of the Modern Language Association of America<sup>1</sup> I attempted to give the complete history of the writing and publication--over a period of fifty years--of Charles-Joseph Panckoucke's 202-volume Encyclopédie Méthodique. This tremendous compilation, called by Jacques C. Brunet "la collection la plus vaste qu'ait jamais produite la librairie française,"<sup>2</sup> was conceived by Panckoucke in the late 1770's, even before he had rounded out Diderot's original Encyclopédie by the publication of its Supplément in 1776-77 and its Table analytique et raisonnée in 1780, and, furthermore, while he was still occupied with the printing and introduction into France of his Geneva folio reprinting of the original Encyclopédie. The exact date of the initial planning is not known, although Panckoucke said in an important note in his own Mer-cure de France of December 1, 1781, that he had been occupied with it for three years. Little did he foresee the difficulties which were to beset this effrayante undertaking before it was finally brought to completion by his daughter, widow Thérèse-Charlotte Agasse, in 1831.

In the article referred to above I was unable: 1, to give full data on the contract terms under which Panckoucke was able to enlist the services of the scores of men of letters, philosophers, and scientists in the enterprise; 2, to state definitely the status of a certain "M. Deveria," who was, said Panckoucke in his note in the Mer-cure, in a position to furnish reimbursement to those subscribers who had already made advance payments for an Encyclopédie par ordre de matières.

Light on these two unresolved items is cast by apparently hitherto unpublished manuscripts which I have recently consulted in the library of the University of Amsterdam. The first is the contract drawn up on February 6, 1781, between the publisher and one of his contributors, Auguste-Denis Fougereux de Bondaroy (1732-1789); the other is a letter from the latter to the former, written in January, 1783. Both are to be seen in the important but relatively neglected Schenking Diederichs of the Amsterdam Library, to which I called attention in the French Review of February, 1959.<sup>3</sup>

Fougereux de Bondaroy was the nephew of the illustrious Henri-Louis Duhamel du Monceau (1700-82), the principal driving force of the Descriptions des Arts et Métiers of the Académie Royale des Sciences.<sup>4</sup> Like his more famous and prolific uncle and legator, Fougereux de Bondaroy enjoyed a certain fortune which gave him independence so that he could devote his life to the study

of the natural sciences. He was an important contributor to the Descriptions des Arts et Métiers and author of many memoirs of the Academy of Sciences.

The names on the contract of February 16, 1781, afford significant information as to the part played by the "M. Deveria" whom Panckoucke mentioned in the Mercure de France. Fougereux de Bondaroy and Panckoucke signed as principals with the approval of Plomteux of Liège--who was to share in the undertaking for some ten years--and "Deveriez." This is obviously the "Deveria" of the Mercure de France notice, who must have been, without doubt, if not the original planner of the new version, an associate of Panckoucke in its early planning. Further trace of him has not been discovered.

Under the terms of the contract Fougereux de Bondaroy agreed: 1, to "composer, rédiger pour la nouvelle édition de l'Encyclopédie par ordre de matières toute la partie de l'agriculture concernant les bois, les futaies, les semis, plantations, et l'emménagement des forêts, laquelle partie sera jointe au Dictionnaire universel et raisonné d'agriculture dont M. l'Abbé Tessier et Thouin ont chacun une partie; je pourrai faire usage en tout ou en partie, suivant que je le trouverai convenable, de tout ce qui a été écrit dans l'ancienne Encyclopédie relativement à mon objet, me réservant le droit d'y faire les changements et additions que je jugerai convenables"; 2, to put "une étoile simple aux articles où j'aurai fait des changements, et une double étoile à ceux qui seront entièrement nouveaux"; and 3, (an article which was later suppressed) to furnish "à mesure de l'impression et à commencer l'année prochaine les articles de ma partie, à mesure qu'on en aura besoin."

On his part Panckoucke promised and pledged: 1, to pay Fougereux de Bondaroy the sum of twenty-four livres "pour chaque feuille in-quarto dudit dictionnaire, caractère de cicéro . . . , soit que ces articles soient entièrement nouveaux, soit qu'ils soient copiés en totalité ou en partie dudit Dictionnaire encyclopédique"; 2, to pay half in cash immediately after the printing of each sheet and the other half at the end of the printing, by means of promissory notes of four, eight, and twelve months; and 3, to give Fougereux de Bondaroy a complete set of the new Encyclopédie Méthodique.

The above terms, which may doubtless be considered typical of those which Panckoucke offered to all his contributors, would seem to affirm his reputation for liberal treatment of his writers. His agreement to pay twenty-four livres per page for copying material which had already been used and to give Fougereux de Bondaroy a complete set of the new work indicates a sense of urgency and confidence that the new publication would be concluded promptly.

This feeling of confidence was destined to be utterly ill founded, not only in respect to the work as a whole, but also to the section on agriculture, en-

trusted to de Bondaroy. Some two years later Fougeroux de Bondaroy wrote an important letter to Panckoucke which reveals that he was even then uncertain as to procedures and had accomplished little. Because of its significance for an understanding of the author's habits and methods, and as an example of the difficulties which Panckoucke so often experienced with his dilatory contributors, the letter from the Schenking Diederichs is given in full:

Je suis, Monsieur, on ne peut plus occupé d'affaires de famille de la succession de M. Duhamel, mon oncle. Comme ces occupations ne sont nullement dans mon genre de travail, elles me tracassent beaucoup: je vois donc avec grand plaisir M. Tellès d'Acosta<sup>5</sup> se présenter pour vouloir bien se joindre à mon travail encyclopédique. Il y a longtemps que je regarde comme nécessaire une réunion entre ceux chargés de ce travail, j'en parlais encore il y a quelques jours à M. Thouin. J'accepte volontiers le dernier dimanche de février où je me rendrai chez vous, toutes fois si je suis à Paris, car si mes affaires me le permettaient, j'irais chez moi où je suis nécessaire, mais je verrai certainement M. Tellès d'Acosta incessamment.

J'ai vu plusieurs articles de l'ouvrage de M. le Chevalier de la Marck.<sup>6</sup> Mon travail devient très bornés. [sic] Il a réuni à la description d'un genre, non seulement les espèces, mais beaucoup de variétés, par exemple au mot "abricotier" pour éviter la répétition je ne dois que citer quelques variétés qu'on conserve dans les pépinières par la greffe, parler de la culture plus en espalier qu'en plein vent, l'usage qu'on fait de son fruit cru ou en confiture. Ainsi et à plus forte raison aurai-je peu à dire des arbres de forêts.

Vous m'avez dit qu'une personne s'était chargée de la physique des arbres, une autre de la partie des arts; je ne peux donc parler ni de la greffe ni de l'exploitation, etc.

Au reste je parlerai de tout ceci à M. Tellès d'Acosta et il verra si nous devons nous étendre sur ces articles au risque de répéter dans un volume ce qui aura déjà été dit, ou ce qui serait plus préjudiciable à l'ouvrage, de se contrarier.

Je suis avec un sincère attachement, Monsieur, votre très humble et très obéissant serviteur, Fougeroux de Bondaroy.

Je désirerais avoir de bonnes feuilles de l'ouvrage



de M. le Chevalier de la Marck, car depuis que j'ai vu de ces articles traités, j'ai changé tout ce que j'avais écrit pour ne pas faire la répétition.

À Paris, ce 30 janvier 1783.

À Monsieur Pankouke [sic] à l'hôtel de Thou, rue des Poitevins à Paris

In spite of the fact that in this letter he claimed that he had already begun composition and that he had been forced to "change" all that he had written, it is certain that in reality he contributed but little. In the preface to the first volume of the dictionary on agriculture which appeared in 1787 it was stated that Fougereux de Bondaroy's work on woods and forests would form a separate dictionary of which the first part would appear the following year.

This prediction was never fulfilled and, if we can accept the word of the writer of the preface to the seventh volume of the series, he was unable, because of his physical and moral condition which deteriorated "de jour en jour," to deliver, "aux pressantes sollicitations de M. Panckoucke," more than "deux ou trois feuilles, dont la moitié n'était pas de lui." <sup>7</sup>

Panckoucke himself published only three of the proposed seven volumes. His son-in-law, Henri Agasse, put out the fourth and fifth volumes, but it was not until 1821 that Agasse's widow completed the work with the issuing of Volume VII, Dictionnaire de la Culture et de l'Aménagement des Forêts, by Louis-Augustin-Guillaume Bosc (1759-1828) and Jacques-Joseph Baudrillard (1774-1832).

#### NOTES

1. PMLA, LXXIII, 4 (September, 1958), part 1, 348-66.
2. Manuel du libraire et de l'amateur de livres (Paris, 1861), p.104.
3. Pp.362-63.
4. For a study of this series one may consult Arthur H. Cole and George B. Watts, The Handicrafts of France as recorded in the "Descriptions des Arts et Métiers," Harvard Printing Office, (1952).
5. Dominique-Antoine d'Acosta, grand maître des eaux et forêts de France, was the author of Instruction sur les bois de marine, etc. (Paris, 1780), and Plan général d'hospices royaux, etc. (Paris, 1789).
6. J. -B. -P. Antoine de Monet, Chevalier de la Marck (1744-1829) was already making rapid progress on his Tableau encyclopédique et méthodique de la botanique, the first volume of which appeared in 1783. Panckoucke published three volumes through 1789, and Henri Agasse volumes IV-VIII from l'an IV through 1808. J. -L. Marie Poiret, professor of natural history, was the author of volumes V-VIII.
7. Encyclopédie Méthodique, Agriculture, VII (1821), p. vii.

RECENT BOOKS IN THE FIELD OF  
MEDIEVAL LANGUAGES AND LITERATURES

Alfonso el Sabio. General estoria. Segunda parte, I. eds. A. G. Solalinde, L. A. Kasten, and V. R. B. Oelschläger. Madrid: C.S.I.C. Instituto M. de Cervantes, 1957. Pp. 475.

A long awaited second installment of this important work. The Primera parte was published in 1930, edited by Solalinde.

Dámaso Alonso. De los siglos oscuros al de Oro. Madrid: Gredos, 1958. Pp. 275.

Publication by the eminent scholar of twenty-seven articles and notes on topics ranging from the tenth to the end of the sixteenth century.

Rudolf Baehr, ed. Kristian von Troyes "Yvain" ("Der Lowenritter"). Tübingen: Niemeyer, 1958. Pp. 136.

An abridged text of Chrétien's Yvain, the continuity of the story is expertly preserved with résumés. In general the choice of selections is excellent.

Süheylâ Bayrav. Symbolisme médiéval. Istanbul: Faculté des Lettres d'Istanbul, 1956. Pp. 232.

A study of symbolism in the Tristan romances, the Lais of Marie de France, and the romances of Chrétien. It is the first of a projected series on symbolism in the Middle Ages.

Albert Béguin. Poésie de la présence: De Chrétien de Troyes à Pierre Emmanuel. Neuchâtel: Baconnière, 1957, Pp. 362.

A series of essays, the first of which is an excellent treatment of French poetry in the Middle Ages.

José Manuel Blecuá. Floresta lírica española. Madrid: Gredos, 1957. Pp. 604.

The selections range from Gonzalo de Berceo, Sem Tob, and their times, to García Lorca and later. It will serve well as a compact reference book for the best poems in Spanish literature.

Robert Boutruche. Seigneurie et féodalité, I: Le premier âge des liens d'homme à homme. Paris: Aubier, 1959. Pp. 424.

An introductory study, covering roughly the period from Charles Martel to the beginning of the eleventh century.

Calendre, Les Empereurs de Rome. ed. Galia Millard. Ann Arbor: University of Michigan Press, 1957. Pp. 179.

An outstanding edition of the poem, with excellent notes and glossary. The versification has been carefully watched.

Yo Ten Cate, ed. El poema de Alfonso XI. Revista de Filología Española, Anejo LXV. Madrid: C.S.I.C., Patronato "Menéndez y Pelayo" (Instituto "Miguel de Cervantes"), 1956. Pp. 702.

Paleographic and critical editions of the poem printed on alternate pages. It contains an "Estudio preliminar" as well as a fine bibliography. This publication fills a long-standing need for an accurate text of the rhymed chronicle.

Jean Frappier. Chrétien de Troyes. L'homme et l'oeuvre. (Connaissance des Lettres, Vol. L.) Paris: Hatier-Boivin, 1957. Pp. 255.

An excellent and scholarly treatment of Chrétien with voluminous footnotes, written with wisdom and in judicious style.

Romano Guardini. Landschaft der Ewigkeit. München: Kösel, 1958. Pp. 254.

Contains ten essays dealing with several topics of Dante research; by one of the ranking Catholic humanists of our time. A must for college libraries.

John Esten Keller, ed. El libro de los gatos. Madrid: Consejo Superior de Investigaciones Científicas, 1958. Pp. 150.

A fine critical edition of this fifteenth-century work. The editor is a careful and thorough scholar.

Rafael Lapesa. La obra literaria del Marqués de Santillana. Madrid: Insula, 1957. Pp. 347.

Prepared in a scholarly fashion, it brings up-to-date the work of Menéndez y Pelayo on Santillana.

René Lavaud. Poésies complètes du troubadour. Peire Cardenal. Toulouse: Edouard Privat, 1957. Pp. 778.

A fundamentally sound edition of Peire Cardenal (c. 1180-c. 1278).

Raphael Levy. Chronologie approximative de la littérature française du moyen âge. ZRPH., Beiheft XCVIII. Tübingen: M. Niemeyer, 1957. Pp. 59.

An attempt to complete the "Tableau chronologique" published by Gaston Paris in 1888 in his Littérature française au moyen âge.

Roger Sherman Loomis and Laura Hibbard Loomis, eds. Medieval Romances. (Modern Library Books, no. 133). New York: The Modern Library, 1957. Pp. 426.

A selection of eight important medieval romances, some abridged. Each story is preceded by a critical introduction.

Joseph Anthony Mazzeo. Structure and Thought in the "Paradiso". Ithaca, N. Y.: Cornell University Press, 1958. Pp. 220.

A penetrating and stimulating series of essays. Professor Mazzeo's method is to begin the study of the Comedy from the end.

Ramón Menéndez Pidal. "La chanson de Roland" y el neotradicionalismo. Madrid: Espasa Calpe, 1959. Pp. 496.

Another masterpiece by the celebrated scholar on the problems involved in the "orígenes de la épica románica." It will supersede a host of previous works on the subject.

Charles Muscatine. Chaucer and the French Tradition; a Study in Style and Meaning. Berkeley and Los Angeles: University of California Press, 1957. Pp. 282.

An analysis of Chaucer's style and its historical antecedents, showing that its realistic elements, as well as the courtly conventions, are rooted in French literary tradition.

Joseph H. Reason. An Inquiry Into the Structural Style and Originality of Chrestien's "Yvain." (The Catholic University of America Studies in Romance Languages and Literatures, LVII). Washington: Catholic University of America Press, 1959. Pp. 103.

A good treatment for two elements of Chrestien de Troyes' artistry: 1, Structural gradation as a principle of his narration; 2, His language.

Paul Renucci. Dante. Paris: Hatier, 1958. Pp. 239.

A condensed, informative, and readable account of Dante, beginning with a picture of Florentine society and politics.

Seymour Resnick and Jeanne Pasmantier, eds. An Anthology of Spanish Literature in English Translation. 2 vols. New York: Ungar, 1958. Pp. 608.

Samplings of the best of Spanish literature arranged in chronological order. Covers the period from the Poem of the Cid to the Generation of 1936.

Kimberly S. Roberts. An Anthology of Old Portuguese. Lisbon: Livraria Portugal, n.d. Pp. 435.

The selections are well chosen and well annotated. The work contains brief sketches of the early history of Portugal and of the development of Portuguese prose and verse in the medieval period.

Luigi Russo. Storia della letteratura italiana. I. Da Francesco d'Assisi a Girolamo Savonarola. Firenze: Sansoni, 1957. Pp. 677.

This first of three projected volumes on Italian literature is in general a thorough appraisal of its period.

Pierre Sala. Tristan. Genève: Droz, 1958. Pp. 265.

Important for Arthurian scholars. The author develops the theme of friendship between Tristan and Lancelot.

Dorothy L. Sayers. Further Papers on Dante. New York: Harper and Brothers, 1957. Pp. 214.

The eight papers of this volume focus on the literary and poetic aspects of Dante's works rather than on the theological and ethical ones.

Charles S. Singleton. Journey to Beatrice. Dante Studies 2. Cambridge: Harvard University Press, 1958. Pp. 291.

An interpretation of Dante, concentrating on the problem of how the fallen nature of the wanderer can be renewed.

The Taiheiki. A Chronicle of Medieval Japan. tr. Helen Craig McCullough. New York: Columbia University Press, 1959. Pp. 401.

A more or less fictionized history describing the political chaos of medieval Japan. Composed in the fourteenth century, in the main it lacks epic grandeur.

Di Francesco A. Ugolini. Testi volgari abruzzesi del Duecento. Torino: Rosenberg and Sellier, 1959. Pp. 186.

Describes an important discovery: a series of original Abruzzian texts found in the Codex Celestinus, once owned by Pope Celestine IV. These texts are the earliest on record from the Abruzzi region.

James H. Johnson



